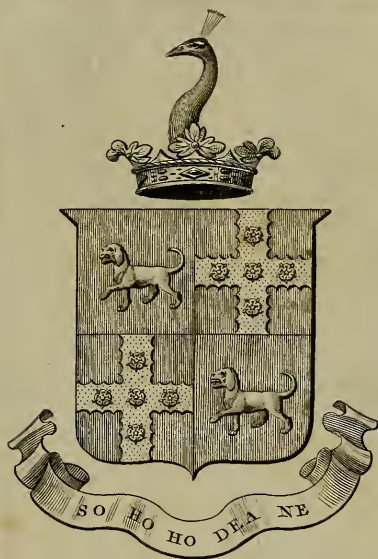




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Cockfield  
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James

64 June 1875

1 Evelyn (John) Sculptura, or the History and Art of Chalcography, and Engraving in Copper, with ample Enumeration of the most renowned Masters and their Works, with Life of the Author, 8vo, *fine portrait of Evelyn and plates*, calf, SCARCE, 1769







*Thos Worthington  
Sculpsit*

*John Evelyn Esq.*

SCULPTURA;  
OR, THE  
HISTORY and ART  
OF  
CHALCOGRAPHY,  
AND  
Engraving in COPPER:

WITH

An ample Enumeration of the most renowned  
MASTERS and their WORKS.

To which is annexed,

A New Manner of Engraving, or MEZZOTINTO,

Communicated by

His Highness PRINCE RUPERT

TO THE

AUTHOR of this TREATISE,

JOHN EVELYN, Esq;

The SECOND EDITION.

Containing some CORRECTIONS and ADDITIONS taken from the Margin of  
the AUTHOR's printed Copy; an Etching of his HEAD, by  
Mr. WORLIDGE; an exact Copy of the MEZZOTINTO,  
done by Prince Rupert, by Mr. HOUSTON;  
a TRANSLATION of all the Greek  
and Latin Passages; and

MEMOIRS OF THE AUTHOR's LIFE.

Implevi eum Spiritu DEI, sapientia, et intelligentia, et scientia in omni opere,  
ad excogitandum quicquid fabrefieri potest ex auro, et argento, et ære,  
marmore, et gemmis, et diversitate lignorum.

Exodus, cap. xxxi, et cap. xxxv.

L O N D O N:

Printed for J. MURRAY, (Successor to Mr. SANDBY)  
Nº. 32, FLEET-STREET.

M.DCC.LXIX.

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T H E

L I F E

O F

JOHN EVELYN, Esq;

Non solum de his omnibus conscripsit artibus ; sed  
amplius rei rusticæ, et militaris etiam, et medi-  
cinæ præcepta reliquit ; dignus vel ipso propo-  
sito, ut eum scîsse omnia illa credamus.

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T H E

L I F E

O F

JOHN EVELYN, Esq;

**J** O H N E V E L Y N, the author of the following curious and entertaining work, was born October the thirty first, one thousand six hundred and twenty, at Wotton in Surry, the seat of his father RICHARD EVELYN Esquire, delightfully situated in a winding and well-watered valley a few miles from Dorking. This family, very ancient and honourable, flourished originally in Shropshire; and was first settled at Wotton, in the reign of Queen ELIZABETH. Our author was initiated in the rudiments of literature, at the free-school of Lewes in Suffex; and was afterwards admitted, as a gentleman commoner, at Baliol College, in the university of Oxford, in one thousand six hundred and thirty se-

ven: and having prosecuted his academical studies with diligence and applause for three years, he removed to the Middle Temple, in order to add a competent knowledge of the laws of his country to his former philological acquisitions. On the eruption of the civil war, he accompanied CHARLES the first to Oxford; and there obtained the king's permission, under his own hand, to travel into foreign countries, for the improvement and completion of his education. A thirst of knowledge, of every kind, was the ruling passion of our author. His mind was not unfurnished with science, and he was arrived at a proper age to make travelling an useful amusement: it was not, therefore, his design, as it is that of too many of our young gentry and nobility, merely, in the admirable words of the satyrist,

————— to faunter Europe round,  
And gather every vice on christian ground,  
See every court, hear ev'ry king declare  
His royal sense of operas and the fair;

DUNCIAD, book iv. 311.

but accurately to observe the antiquities, arts, religion, laws, learning, manners and customs, of every country through which he might happen to pass. An instance of which diligence and curiosity Mr. BOYLE hath recorded in his works, volume the second, page 206, who received from our author, whom he consulted on the occasion, a valuable and exact account of the method, by which the magazines of snow are preserved in Italy, for the use of the tables of the great and luxurious. During his stay at Rome, he informs us of an incident too remarkable to be omitted, as it may serve

serve to vindicate the memory of an unfortunate and imprudent man, who, however over-zealous for the ceremonies of the church, seems to have been falsely accused of a propensity to popery. “I was at Rome,” says our author, “in the company of divers of the English fathers, when the news of Archbishop Laud’s sufferings, and a copy of his sermon, came thither. They read the sermon, and commented upon it, with no small satisfaction and contempt; and looked on him, as one that was a great enemy to them, and stood in their way, whilst one of the blackest crimes imputed to him, was, his being popishly affected.”

OUR author’s early affection to and skill in the fine arts, appeared during his travels; for we find that he delineated on the spot, the prospects of several remarkable places that lie betwixt Rome and Naples; more particularly, “The three Taverns or the Forum of APPIUS,” mentioned in the twenty eighth chapter of the ACTS; “The Promontory of Anxur; A Prospect of Naples from Mount Vesuvius; A Prospect of Vesuvius, as it appears towards Naples; The mouth of Mount Vesuvius:” all these were engraved from our author’s sketches by HOARE, an artist of character at that time. Architecture, Painting and Sculpture, he particularly studied, CON AMORE, as the Italians speak; and he seems to have contracted an acquaintance with those persons, who were most eminent in each branch of these arts, which constitute the chief ornaments of human life. NANTEUIL, the famous French engraver, seems to have been his particular favourite;

who, besides drawing a portrait of him in black and white with Indian ink, engraved a print of him in M,D,C,L, mentioned in the catalogue of his works published by FLORENT LE COMTE, in his *Cabinet des singularites d'architecture, peinture, sculpture, et graveure*, in three volumes, octavo, printed at Brussels in M,DCC,II, under the following title: “Yvelin, dit le petit milord Anglois, “ou le portrait grec; parcequ’il y a du grec au “bas: ou est ecrit aussi, meliora retinete. The Greek sentence is taken from ISOCRATES’S oration to Nicocles: Βουλου τας εικονας, της αρετης υπομνημα μαλλον, η του σωματος καταλιπειν. Let your pictures rather preserve the memory of your virtues, than of your person.

Mr. EVELYN returned to Paris, in one thousand six hundred and forty seven; and having letters recommendatory to Sir RICHARD BROWNE, his majesty’s minister there, he made his addressee to his only daughter MARY, whom he soon after married, and by whom he became possessed of Sayes-Court near Deptford in Kent, where he resided after he returned to England, which happened about one thousand six hundred and fifty one; so that he spent the greatest part of seven years, being sometimes in England, in his travels. To this lady, the character of the celebrated ASPASIA might be applied: she was *κάλη καὶ σοφὴ* “both beautiful and wise;” and added to her natural and acquired abilities, a gentle and tender temper.

SOMETIME before this period he had commenced author; and the following pieces seem to be the first productions of his pen: “Of Liberty “and Servitude, 12mo. M,D,C,XLIX,” translated from the French, I am inclined to believe from

STEPHEN



STEPHEN DE LA BOETIE, the intimate friend of MONTAGNE: "A Character of England, as it  
 " was lately presented to a Nobleman of France,  
 " with Reflections on Gallus Castratus, M,DC,LI.  
 " The State of France, 8vo. M,DC,LII. An  
 " Essay on the first book of LUCRETIVS, inter-  
 " preted and made into english verse, 8vo.  
 " M,DC,LVI." This translation was decorated by a  
 frontispiece, designed by his ingenious lady Mrs.  
 MARY EVELYN, and by a panegyric copy of  
 verses by Mr. WALLER; in which, after he has  
 observed that "we had now translations of almost  
 " all the classics, but that LUCRETIVS seemed  
 " too difficult to be happily rendered into english,"  
 he concludes as follows;

— Lucretius, like a fort, did stand  
 Untouched, 'till your victorious hand  
 Did from his head this garland bear,  
 Which now upon your own you wear:  
 A garland, made of such new bays,  
 And fought in such untrodden ways,  
 As no man's temples e'er did crown,  
 Save this great author's and your own!  
 which conclusion alludes to those lines of LUCRE-  
 TIVS himself;

—juvatque novos decerpere flores,  
 Unde prius nulli velarint tempora musæ.

To these translations he added, the year fol-  
 lowing, two others of utility to the public, which  
 he seems always principally to have consulted:  
 One was intitled, "The French Gardener; in-  
 " structing how to cultivate all sorts of fruit-trees  
 " and herbs, for the garden. London M,DC,LVIII.

“Svo.” The other, “The Golden book of St. Chrysoſtom, concerning the Education of Children. London M,DC,LIX. 12mo.”

THE confuſions and tumults of the civil war, ſo unpropitious to every muſe, confined our author to a cloſe retirement at his elegant ſeat of Sayes-court. Diſguſted with the melancholy view of public affairs, it was about this time he formed a project for a ſociety of learned men ; which, becauſe it exhibits an agreeable portrait of his philoſophic and contemplative mind, is here inſerted at large. It is addreſſed to the honourable Mr. ROBERT BOYLE, that other ornament of his age and nation.

\* “I propoſe the purchaſing of thirty or forty  
“ acres of land, in ſome healthy place, not above  
“ twenty five miles from London ; of which a  
“ good part ſhould be tall wood, and the reſt up-  
“ land paſtures, or downs ſweetly irrigated. If  
“ there were not already a houſe, which might be  
“ converted, &c. we would erect, upon the moſt  
“ convenient ſite of this, near the wood, our  
“ building, viz. one handſome pavillion, con-  
“ taining a reſectory, library, withdrawing-room,  
“ and a cloſet ; this the firſt ſtory : for we ſup-  
“ poſe the kitchen, larders, cellars and offices,  
“ to be contrived in the half ſtory under ground.  
“ In the ſecond ſhould be a fair lodging chamber,  
“ a pallet-room, a gallery and a cloſet ; all which  
“ ſhould be well and very nobly furniſhed, for  
“ any worthy perſon that might deſire to ſtay any

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\* BOYLE's Works, Vol. 2. p. 398.



“ time, and for the reputation of the college :  
 “ the half story above, for servants, wardrobes,  
 “ and like conveniences. To the entry fore front  
 “ of this court, and at the other back front, a  
 “ plot walled in, of a competent square for the  
 “ common seraglio, disposed into a garden ; or it  
 “ might be only carpet, kept curiously, and to  
 “ serve for bowls, walking, or other recreations,  
 “ &c. if the company please. Opposite to the  
 “ house, towards the wood, should be erected a  
 “ pretty chapel ; and, at equal distances, even  
 “ within the flanking walls of the square, fix a-  
 “ partments or cells for the members of the soci-  
 “ ety, and not contiguous to the pavillion ; each  
 “ whereof should contain a small bed-chamber,  
 “ an outward room, a closet, and a private gar-  
 “ den, somewhat after the manner of the Carthu-  
 “ sians. There should likewise be an elaboratory,  
 “ with a repository for rarities and things of na-  
 “ ture ; an aviary, dove-house, physic-garden,  
 “ kitchen-garden, and a plantation of orchard-  
 “ fruit, &c. all uniform buildings, but of single  
 “ stories, or a little elevated. At convenient di-  
 “ stance, towards the olitory garden, should be  
 “ a stable for two or three horses, and a lodging  
 “ for a servant or two. Lastly, a garden-house  
 “ and conservatory for tender plants. The esti-  
 “ mate amounts thus : the pavillion, four hundred  
 “ pounds ; the chapel, one hundred and fifty  
 “ pounds ; apartments, walls, and outhousing,  
 “ six hundred pounds ; the purchase of the see  
 “ for thirty acres, at fifteen pounds per acre, eigh-  
 “ teen years purchase, four hundred pounds : the  
 “ total, fifteen hundred and fifty pounds ; sixteen  
 “ hundred

“ hundred pounds will be the utmost. Three of the  
“ cells or apartments, that is, one moiety with  
“ the appurtenances, shall be at the disposal of  
“ one of the founders, and the other half at the  
“ others. If I and my wife take up two apart-  
“ ments (for we are to be decently asunder how-  
“ ever I stipulate, and her inclination will greatly  
“ suit with it) that shall be no impediment to the  
“ society, but a considerable advantage to the  
“ economic part ; a third shall be for some wor-  
“ thy person : and to facilitate the rest, I offer to  
“ furnish the whole pavillion compleatly, to the  
“ value of five hundred pounds, in goods and  
“ moveables, if need be for seven years, till there  
“ shall be a public stock, &c. There shall be  
“ maintained at the public charge, only a chap-  
“ lain well qualified ; an antient woman to dress  
“ the meat, wash, and do all such offices ; a man  
“ to buy provision, keep the garden, horses, &c.  
“ a boy to assist him, and serve within. At one  
“ meal a day, of two dishes only, unless some  
“ little extraordinary upon particular days or oc-  
“ casions (then never exceeding three) of plain  
“ and wholesome meat ; a small refection at night ;  
“ wine, beer, sugar, spice, bread, fish, fowl,  
“ candles, soap, oats, hay, fuel, &c. at four  
“ pounds per week ; two hundred pounds per  
“ annum : wages, fifteen pounds ; keeping the  
“ gardens, twenty pounds ; the chaplain twenty  
“ pounds per annum. Laid up in the treasury  
“ one hundred and forty five pounds, to be em-  
“ ployed for books, instruments, drugs, trials,  
“ &c. The total four hundred pounds a year,  
“ comprehending

“ comprehending the keeping of two horses for  
 “ the chariot, or the saddle, and two kine. So  
 “ that two hundred pounds per annum, will be  
 “ the utmost that the founders shall be at to main-  
 “ tain the whole society, consisting of nine per-  
 “ sons (the servants included;) though there  
 “ should no others join capable to alleviate the  
 “ expence: but, if any of those who desire to be  
 “ of the society, be so well qualified as to sup-  
 “ port their own particulars, and allow for their  
 “ proportion, it will yet much diminish the  
 “ charge; and of such there cannot want some  
 “ at all times, as the apartments are empty. If  
 “ either of the founders thinks expedient to alter  
 “ his condition, or that any thing do HUMANI-  
 “ TUS CONTINGERE; he may resign to another,  
 “ or sell to his colleague, and dispose of it as he  
 “ pleases; yet so as it still continue the institution.  
 “ ORDERS. At six in summer, prayers in the  
 “ chapel. To study 'till half an hour after ele-  
 “ ven. Dinner in the refectory till one. Retire  
 “ till four. Then call to conversation (if the  
 “ weather invite) abroad, else in the refectory.  
 “ This never omitted but in case of sickness.  
 “ Prayers at seven. To bed at nine. In the  
 “ winter the same; with some abatements for the  
 “ hours, because the nights are tedious, and the  
 “ evening's conversation more agreeable. This  
 “ in the refectory. All play interdicted, sans  
 “ bowls, chess, &c. Every one to cultivate his  
 “ own garden. One month in spring, a course  
 “ in the elaboratory on vegetables, &c. In the  
 “ winter, a month on other experiments. Every  
 “ man

“ man to have a key of the elaboratory, pavillion,  
 “ library, repository, &c. Weekly fast. Com-  
 “ munion once every fortnight, or month at least.  
 “ No stranger easily admitted to visit any of the  
 “ society, but upon certain days weekly ; and  
 “ that only after dinner. Any of the society  
 “ may have his commons to his apartment, if he  
 “ will not meet in the refectory ; so it be not a-  
 “ bove twice a week. Every Thursday shall be  
 “ a music meeting at conversation hours. Every  
 “ person of the society shall render some public  
 “ account of his studies weekly, if thought fit ;  
 “ and especially, shall be recommended the pro-  
 “ motion of experimental knowledge, as the  
 “ principal end of the institution. There shall  
 “ be a decent habit and uniform used in the col-  
 “ lege. One month in the year may be spent in  
 “ London, or any of the universities ; or in a  
 “ perambulation for the public benefit, &c. with  
 “ what other orders shall be thought conveni-  
 “ ent.”

THE moment any prospect appeared of the ex-  
 iled king's restoration, our author, like a good  
 patriot, quitted philosophy for politics ; and, at a  
 very important juncture, published a pamphlet of  
 great spirit, an account of which we shall give in  
 the words of the authors of BIOGRAPHIA BRI-  
 TANNICA.

“ THE conduct of Mr. EVELYN in this cri-  
 “ tical year, M,DC,LIX, which was in truth the  
 “ most active in his whole life, is hardly taken  
 “ notice of by any of those who have undertaken  
 “ to preserve his memoirs ; and, therefore,  
 “ we



“ we will endeavour to give the reader as much  
 “ light into it as possible. After the death of  
 “ OLIVER, and the deposition of RICHARD  
 “ CROMWELL, there were many of the comman-  
 “ ders in the army that shewed an inclination to  
 “ reconcile themselves to the king; which dis-  
 “ position of theirs was very much encouraged,  
 “ by such as had his Majesty’s interest truly at  
 “ heart. Among these, Mr. EVELYN had a  
 “ particular eye upon Colonel HERBERT MOR-  
 “ LEY,\* an old experienced officer in the parlia-  
 “ ment army, who had two stout regiments en-  
 “ tirely at his devotion, was very much esteemed  
 “ by his party, and had the general reputation of  
 “ being a person of great probity and honour.  
 “ It was a very dangerous step as things then  
 “ stood, to make any advances to one in his situ-  
 “ ation; yet Mr. EVELYN, considering how  
 “ much it might be in that gentleman’s power  
 “ to facilitate the king’s return, fairly ventured  
 “ his life, by advising the Colonel freely to make  
 “ his peace with and enter into the service of the  
 “ king. The Colonel, as might well be expected,  
 “ acted coldly and cautiously at first; but at last  
 “ accepted Mr. EVELYN’s offer, and desired him  
 “ to make use of his interest to procure a pardon  
 “ for himself, and some of his relations and  
 “ friends whom he named; promising, in return,  
 “ to give all the assistance in his power to the

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\* BAKER’S Chronicle with Additions. London M,D,C,XCVI. folio, p. 661.

“ royal cause. At the same time that Mr. EVELYN carried on this dangerous intercourse with Colonel MORLEY, he formed a resolution of publishing something that might take off the edge of that inveteracy, expressed by those who had been deepest in the parliament’s interest, against such as had always adhered to the king; and with this view he wrote a small treatise which had the desired effect, and was so generally well received, that it ran through three impressions that year: the title of this piece was,”\* An apology for the royal party, written in a letter to a person of the late council of state; with a touch at the pretended plea of the army. London, M,DC,LIX. in two sheets in 4to.

“ BUT while Mr. EVELYN, and other gentlemen of his sentiments, were thus employed, those of the contrary party were not idle; and amongst these one MARCHMONT NEEDHAM, who first wrote with great bitterness for the king against the parliament, and afterwards with equal acrimony for the parliament against the king, was induced to pen that piece mentioned in the text, which was deservedly reckoned one of the most artful and dangerous contrivances, for impeding that healing spirit which began now to spread itself through the nation; and with that view was handed to the press by PRAISE-GOD-BAREBONE, one of the fiercest zealots in those times; the title of

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\* ATH. OXON. Vol. I. col. 942.

“ which

“ which at large runs thus,”\* News from Brusse-  
 fells; in a letter from a near attendant on his ma-  
 jesty’s person, to a person of honour here, dated  
 March 10th, M,DC,LIX. “ The design of this  
 “ pretended letter, was to represent the character  
 “ of king CHARLES the second in as bad a light  
 “ as possible, in order to destroy the favourable  
 “ impressions that many had received of his na-  
 “ tural inclination to mildness and clemency. All  
 “ the king’s friends were extremely alarmed at this  
 “ attempt, and saw plainly that it would be at-  
 “ tended with most pernicious consequences: but  
 “ Mr. EVELYN, who had as quick a foresight as  
 “ any of them, resolved to lose no time in fur-  
 “ nishing an antidote against this poison; and  
 “ with great diligence and dexterity sent abroad,  
 “ in a week’s time, a compleat answer, which bore  
 “ the following title,” The late news or message  
 from Brussefells unmasked. London, M,DC,LIX.  
 4to.

“ This was certainly a very seasonable and a  
 “ very important service; which, for his own  
 “ safety, our author managed with such secrecy,  
 “ that hardly any body knew from whom this  
 “ pamphlet came. But how much soever he had  
 “ reason to be pleased with the success of his pen  
 “ upon this occasion, he could not help being  
 “ extremely mortified at the change he perceived  
 “ in his friend Colonel MORLEY’s behaviour,  
 “ who of a sudden grew very silent and reserved,  
 “ and at length plainly avoided any private con-

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\* KENNET’S Historical Register. p. 117.

“ conversation with Mr. EVELYN. In this situation  
 “ our author had the courage to write him an ex-  
 “ postulatory letter, which was in effect putting  
 “ his life into his hands; and yet even this failed  
 “ of procuring him the satisfaction he expected:  
 “ however, he felt no inconvenience from it; for  
 “ this alteration in Colonel MORLEY’s counte-  
 “ nance towards him, was not at all the effects of  
 “ any change in his disposition, but arose from  
 “ his having entered into new engagements for  
 “ the king’s service with Sir ANTHONY ASHLEY  
 “ COOPER, and General MONK;\* who had tied  
 “ him down to such absolute secrecy, that he was  
 “ not able, at that juncture, to give Mr. EVE-  
 “ LYN any hint that might make him easy: but  
 “ by degrees these clouds were dispelled; and he  
 “ saw plainly enough from the Colonel’s public  
 “ behaviour, that he had no reason to apprehend  
 “ any mischief from the confidence he had reposed  
 “ in him.”

HAVING been graciously and gratefully received  
 by the king at his return, he was chosen by his  
 majesty to draw up “ A Narrative of a dispute and  
 “ quarrel for precedence, that happened between  
 “ the Spanish and French ambassadors,” which  
 had like to have been attended with troublesome  
 consequences. In the year M,DC,LXI. our author  
 produced four pieces more: “ A Penegyric at his  
 “ Majesty King CHARLES the second his Corona-

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\* BAKER’s Chron. continued by E. Phillips, London,  
 M,DC,LXXIV. fol. p. 722.



“ tion, London, folio, M,DC,LXI; Instructions  
 “ concerning the erecting of a Library, translated  
 “ from GABRIEL NANDZ, with some improve-  
 “ ments, London, M,DC,LXI 8vo; Fumifu-  
 “ gium, or the inconveniences of the air and the  
 “ smoke of London dissipated, M,DC,LXI. 4to;  
 “ Tyrannus, or the Mode; in a discourse of  
 “ sumptuary laws, London, M,DC,LXI. 8vo.”

It was about the end of the succeeding year, that the king established the ROYAL SOCIETY, and nominated our author as well qualified to be one of its first fellows and council; having just before published his “SCULPTURA, or “History of CHALCOGRAPHY,” which needs no introductory panegyric to recommend it to the reader. When the nation engaged in the Dutch war M,DC,LXIV, Mr. EVELYN was appointed one of the commissioners, to inspect and relieve the sick and wounded, having the ports between Dover and Portsmouth in his department.

THE rising fame of the ROYAL SOCIETY was not a little augmented by our author's publication of that excellent and elegant discourse, entitled, “Sylva; or a discourse of Forest-trees, and the “Propagation of Timber in his Majesty's Do-  
 “minions; as it was delivered in the Royal  
 “Society the 15th October M,DC,LXII. &c.” This performance I am inclined to think the most valuable one that has flowed from our author's pen: it was received with great applause, and has still continued to preserve its reputation; for it has passed through five editions in folio, the last of which appeared in M,DCC,XXIX. It is no  
 b exaggeration

exaggeration to say, it equals, if not surpasses, the works of CATO and COLUMELLA, and even VARRO :

Et dubitant homines ferere, atque impendere  
curam.

VIRGIL.

And can the swains still doubt ; and still forbear,  
To plant, to set, to cultivate with care ?

As a diligent perusal of this useful treatise would animate our gentry, and supine nobility, to improve their estates, by the unfailing methods there recommended ; so an attentive study of our author's next work, might, perhaps, contribute to put a stop to the disproportioned and deformed edifices so prevailing at present, under the names of GOTHIC and CHINESE. This evidence of our author's juster taste is entitled, " A Parallel  
" of the ancient architecture with the modern ;  
" in a collection of ten principal authors who  
" have written upon the five orders : From the  
" French of ROLAND FREART, Sieur de Cambray.  
" To which is added, an account of Architects and  
" Architecture, in an Historical and Etymological  
" Explanation of certain Terms particularly  
" affected by Architects. By JOHN EVELYN.  
" F. R. S. London, M,DC,LXIV." Architecture, one of the noblest offsprings of judgment and fancy, seems to have been the peculiar study and delight of this learned family of EVELYN ; as an instance of which the following anecdotes may be produced, which will not prove unacceptable to an inquisitive reader. AUBREY in his SURRY, Vol. 4, p. 66, informs us, that " Lord  
" Aylesford

“ Aylesford is Lord of the manor of Albury,  
 “ who has pulled down great part of the old  
 “ buildings ; ” to which text this note of  
 J. EVELYN is subjoined: “ My kinsman, Capt.  
 “ GEORGE EVELYN, who had been a great  
 “ traveller, built the great dining-room and  
 “ apartment for Mr. HENRY HOWARD, after-  
 “ wards Duke of Norfolk; in order to a noble  
 “ palace, &c. But the Duke, growing dissolute,  
 “ neglected this design, and all other honourable  
 “ things. His grandfather, who purchased Al-  
 “ bury, would have sold any estate he had in  
 “ England (Arundel excepted) before he would  
 “ have parted with this his darling villa, as I  
 “ can shew you in that brave person’s letter to  
 “ me from Padua. J. E.” i. e. JOHN EVELYN.  
 And again, page 68, on ALBURY we find another  
 note, by JOHN EVELYN. “ This invention, of  
 “ levelling the hills by washing down the sands,  
 “ was not found out by Mr. CHARLES HOWARD,  
 “ but shewed him by Captain GEORGE EVELYN  
 “ (a kinsman of mine) who took away a great  
 “ hill of sand at Wotton, which made that  
 “ large square for the garden there. J. E.”

THIS same year also our indefatigable writer,  
 ever intent on the public good, published two  
 treatises more : “ Μυστήριον τῆς Ἀνομίας ; that is,  
 “ Another part of the mystery of Jesuitism, or  
 “ the new heresy of the jesuits ; publicly main-  
 “ tained at Paris in the College of Clermont, the  
 “ twelfth of December, M,DC,LXI. This is  
 the only piece of a controversial turn, I can find  
 among Mr. EVELYN’s productions. The next

performance was intituled, “*Kalendarium Hortense*; or the Gardener’s Almanack, directing what he is to do monthly throughout the year, and what fruits and flowers are in prime, 8vo. London, M,DC,LXIV.” The third edition of this work was dedicated to Mr. COWLEY, with whom our author maintained a long and inviolable friendship; a friendship that reflected equal honour on both. As a proof of its warmth and sincerity, I cannot forbear the pleasure of transcribing the following essay of COWLEY addressed to Mr. EVELYN:

For still I love the language of his heart. POPE.

“ I NEVER had any other desire so strong, and  
 “ so like to covetousness, as that one which I have  
 “ had always, that I might be master at last of a  
 “ small house and large garden, with very moderate  
 “ conveniencies joined to them; and there dedicate  
 “ the remainder of my life, to the culture of  
 “ them, and the study of nature. ——— But  
 “ several accidents of my ill fortune have  
 “ disappointed me hitherto, and do still, of that  
 “ felicity: for though I have made the first and  
 “ hardest step to it, by abandoning all ambitions  
 “ and hopes in this world, and by retiring from  
 “ the noise of all business, and almost company;  
 “ yet I stick still in the inn of a hired house and  
 “ gardens, among weeds and rubbish, and  
 “ without that pleasantest work of human industry,  
 “ the improvement of something which we call  
 “ (not very properly, but yet we call) our  
 “ own. I am gone out from Sodom; but I  
 “ am

“ am not yet arrived at my little Zoar. O let  
 “ me escape thither (is it not a little one?) and  
 “ my soul shall live! I do not look back yet;  
 “ but I have been forced to stop, and make too  
 “ many halts. You may wonder, Sir, for this  
 “ seems a little too extravagant and pindarical  
 “ for prose, what I mean by all this preface:  
 “ it is to let you know, that though I have mis-  
 “ fed, like a chymist, my great end, yet I ac-  
 “ count my affections and endeavours well reward-  
 “ ed by something that I have met with by  
 “ the bye; which is, that they have procured me  
 “ some part in your kindness and esteem, and  
 “ thereby the honour of having my name so  
 “ advantageously recommended to posterity, by  
 “ the epistle you are pleased to prefix to the most  
 “ useful book that has been written in that kind,  
 “ and which is to last as long as months and  
 “ years. Among many other arts and excellen-  
 “ cies which you enjoy, I am glad to find this  
 “ favourite of mine the most predominant; that  
 “ you chuse this for your wife, though you  
 “ have hundreds of other arts for your concu-  
 “ bines: though you know them, and beget sons  
 “ upon them all, to which you are rich enough  
 “ to allow great legacies; yet the issue of this  
 “ seems to be designed by you to the main of  
 “ the estate; you have taken most pleasure in  
 “ it, and bestowed most charges upon its edu-  
 “ cation; and I doubt not to see that book,  
 “ which you are pleased to promise to the world,  
 “ and of which you have given us a large ear-



“ nest in your Kalender, as accomplished as any  
 “ thing can be expected, from an extraordinary  
 “ wit and no ordinary expences, and a long ex-  
 “ perience. I know no body that possesses more  
 “ private happiness than you do in your garden ;  
 “ and yet no man who makes his happiness more  
 “ public, by a free communication of the art  
 “ and knowledge of it to others. All that I  
 “ myself am able yet to do, is only to recom-  
 “ mend to mankind the search of that felicity,  
 “ which you instruct them how to find and  
 “ to enjoy.

“ Happy art thou, whom God does bless  
 “ With the full choice of thine own happiness ;  
 “ And happier yet, because thou’rt blest,  
 “ With prudence how to chuse the best.  
 “ In books and gardens thou hast plac’d aright,  
 “ (Things which thou well do’st understand,  
 “ And both do’st make with thy laborious hand,)  
 “ Thy noble, innocent delight:  
 “ And in thy virtuous wife, where thou again do’st  
 “ meet  
 “ Both pleasures more refin’d and sweet ;  
 “ The fairest garden in her looks,  
 “ And in her mind the wisest books.  
 “ Oh, who would change these soft, yet solid joys,  
 “ For empty shews, and senseless noise ;  
 “ And all which rank ambition breeds,  
 “ Which seem such beauteous flowers, and are such  
 “ pois’nous weeds ?”

ABOUT this time the University of Oxford received a noble and lasting testimony of Mr. EVELYN's gratitude to the place of his education: for it was he who prevailed on Lord HOWARD, afterwards Earl of Norwich, and, on the death of his brother, Duke of Norfolk, to bestow on that University, the invaluable collection of historical marbles, which had been brought chiefly from the island of Pharos; and which contain many curious and authentic inscriptions relative to the state of Athens, and explanatory of several circumstances in the history of Greece.

THESE authentic monuments, celebrated throughout Europe, the delight and admiration of all learned travellers, have been very lately removed by an order of the University into one of the public schools, and are there ranged in regular order and well preserved. The repository is marked over the door, MUSEUM ARUNDELIANUM. Lord HOWARD was also strongly importuned by Mr. EVELYN to send to Oxford an exquisite statue of Minerva; but his sudden death prevented its removal from Arundel House in the Strand.

THE nineteenth publication of our author, was thus entitled: "The History of the three  
 " late famous Impostors, viz. Padre Ottoma-  
 " no, pretended son and heir to the late Grand  
 " Signior; Mahomet Bei, a pretended prince  
 " of the Ottoman family; and Sabbatai Levi;  
 " the supposed Messiah of the Jews; in the year

“ M,DC,LXVI: with a brief account of the  
 “ ground and occasion of the present war be-  
 “ tween the Turk and the Venetian, 8vo. Lon-  
 “ don, M,DC,LXVIII.” These little histories  
 abound with curious facts; many of which Mr.  
 EVELYN says he received from the mouth of a  
 Persian stranger of quality, who had lately re-  
 sided in London. It is worthy notice, that this  
 agreeable piece was highly commended in the  
 ACTA ERUDITORUM LIPSIENSIIUM, A. D.  
 M,DC,XC. p. 605. with this very remarkable  
 circumstance, “that the pretended Mahomet  
 “ Bei was at that very juncture in the city of  
 “ Leipsic.”

THE succeeding summer Mr. EVELYN made  
 a journey to Oxford; and was honoured, by the  
 University, with the degree of Doctor of Civil  
 Law, as a testimony of their gratitude for the  
 favours bestowed on them by his intercession, as  
 well as because he reflected fame on the University  
 itself from having received his education at Baliol  
 College.

THE history of the life of a man of learning,  
 must necessarily be in a great measure the history  
 of his works, the time, and the occasion of their  
 several publications. Sir GEORGE MACKENZIE,  
 an admired essay-writer of that age, having  
 written “A panegyric on solitude;” our author,  
 by way of antidote, published a piece entitled,  
 “Public Employment and an Active Life, pre-  
 “ferred to Solitude:” and soon after, he gave  
 the public, “An Idea of the Perfection of Paint-  
 “ing,



“ing, demonstrated from the principles of Art,  
 “and by examples conformable to the observa-  
 “tions which Pliny and Quintilian have made  
 “on the most celebrated antient Painters. From  
 “the French of ROLAND FREART, 8vo. London  
 “M,DC,LXVIII.” An elegant taste, and a per-  
 fect knowledge of this fine art, reign throughout  
 this entertaining little treatise, which amply de-  
 serves \* a new edition as it is now become scarce.  
 And this is a proper place to add, that our au-  
 thor not only understood the arts of Painting and  
 Sculpture himself, but warmly patronized their  
 most eminent professors. GIBBONS, the carver,  
 was by him recommended to CHARLES the  
 second: and HOLLAR, from the following ac-  
 count of his works, seems to have lived some  
 time with our Author at Wotton; as several of  
 the prospects, enumerated in the catalogue here  
 inserted, lie in the neighbourhood of Wotton.

AMONG the — “*Prospectus aliquot locorum*  
 “*in diversis provinciis jacentium, a W. HOLLAR*  
 “*Bohemo delineat. et aqua forti æri insculpt.*  
 “*A. D. M,DC,XLIII. Londini*” —are the follow-  
 ing English views:

1. LONDON, from the top of Arundel house.
2. HASCOMB-HILL in Surry.
3. WESTON Place in Surry.

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\* A correct edition of this book, of the same size with this  
 edition of the History of CHALCOGRAPHY, is preparing for  
 the press: to which will be added, a NEW PREFACE.

4. THE Ruins of Bramber-Castle in Suffex.
5. AULA Domûs Arundelianæ Londini septentrion: versus.
6. EADEM, Merid: versus.
7. THETFORD Abbey.
8. NEWARK Abbey, in Surry.
9. BRAMBER-CASTLE.
10. ANOTHER view of Ruins of the same.
11. ANOTHER of the same.
12. QUINBORO' Castle in the Isle of Sheepey.

ENGLISH views in — “*Amœnissimi aliquot locorum in diversis provinciis jacentium prospectus, a W. HOLLAR. delin. et insculpt. Londin. M,DC,XLIII, et XLIV.*”

1. LONDON. Most beautiful perspective.
2. WHITEHALL, with Lambeth in distant prospect.
3. TOTHILL-FIELDS, with London and Westminster at a Distance.
4. WINDSOR.
5. ALDBURY in Surry. \*
6. ANOTHER view of the same.
7. ANOTHER of the same.
8. ANOTHER of the same, with a distant view of Shire.
9. ANOTHER of the same, with the steeple of Shire.

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\* Mr. W. HOLLAR has etched twelve different views of this place, so very rare, that none but the opposite one (viz. N<sup>o</sup>. 5.) could be procured, &c. AUBREY'S Surry, v. 4, p. 66.

IO. ANOTHER of the same.

THE rest are chiefly German prospects.

HOLLAR has engraved some views in a blacker manner than we commonly find in his pieces, which are admirable. Prospect. &c. Coloniae M,DC,XXXV.

KING CHARLES the second resolving to erect a board of trade, thought he could not fix on a properer person for one of its first members than Mr. EVELYN. How well he was qualified for this commission, appears by a treatise he published soon after his nomination, entitled; "Navigation  
" and Commerce, their original and progress,  
" 8vo. M,DC,LXXIV;" which judges of commercial matters have pronounced to contain, in a very small compass, the most material points in that subject of such importance to an Englishman.

THE ROYAL SOCIETY having ordered in one of their assemblies, in M,DC,LXXV, that every member should pronounce a discourse on some subject of experimental philosophy, Mr. EVELYN presented them with a treatise entitled, "TERRA;  
" a philosophical discourse of Earth, relating to  
" the culture and improvement of it for vegetation, and the propagation of plants;" which was received with the applause due to its exactness and utility.

VOLTAIRE has sensibly remarked, that "the  
" greatest geniusses have always appeared either before Academies or Societies, or independently of  
" them. HOMER and PHIDIAS, SOPHOCLES and  
" APELLES, VIRGIL and VITRUVIUS, ARIOSTO  
and

“ and MICHAEL ANGELO, were never of any Academy; and NEWTON was not indebted to the Royal Society for any of his discoveries in Optics, Gravitation, Fluxions or Chronology. What purpose or end, therefore, do Academies answer? or what is their chief utility? Why to cherish, to keep alive, and to diffuse those lights, which these great Geniuses have enkindled.”

THE winter of M,DC,LXXXIII, being memorably severe, the fine plantations of our author at Sayes Court suffered irreparable damage; of which he gave a philosophical and pathetic account to the ROYAL SOCIETY, the succeeding spring. “ This garden was exquisite,” says Mr. NORTH, \* “ being most toscarefque; and, as it were, an exemplar of his book of forest trees.” But the CZAR of Muscovy, who afterwards resided in this house of Mr. EVELYN, to be near Deptford-Yard, committed almost as great devastations on his delicious garden, as this lamentable frost.

AFTER King JAMES ascended the throne, we find our author in December M,DC,LXXXV,† appointed, with the Lord Viscount TIVIOT, and Colonel ROBERT PHILLIPS, one of the commissioners for executing the great office of Lord Privy Seal, in the absence of Henry Earl of

\* LIFE of Lord Keeper GUILFORD. p. 286.

† BIOGRAPHIA BRITANNIA. p. 1864.

CLARENDON, Lord Lieutenant of Ireland ; which he held till March 11, M,DC,LXXXVI, when the King was pleased to appoint Henry Baron ARUNDEL of Wardour Lord Privy Seal. He wrote nothing during this reign.

AFTER the revolution, he was made treasurer of Greenwich hospital: and notwithstanding his avocations, and the punctuality he ever observed in executing his offices, he found leisure to add to his numerous and various treatises already published the three following ; “ Mundus Muliebris ; or the Ladies dressing room unlocked, and her toilette spread. In Burlesque, London, M,DC,XC, 4to ; Monsieur de la Quintinge’s treatise of Orange trees, with the raising of melons, omitted in the French editions, London, M,DC,XCIII.” Mr. EVELYN, about twenty years before, received a visit from Monsieur de la QUINTINGE, and prevailed on him to communicate to him some directions in relation to managing melons, for the cultivation of which QUINTINGE was remarkably famous ; who, accordingly, transmitted them to our author from Paris. The third work was entitled : “ Numismata ; a discourse of Medals ancient and modern : together with some account of heads and effigies of illustrious persons, in Sculps and Taille Douce, of whom we have no medals extant ; and of the uses to be derived from them. To which is added, a digression concerning Physiognomy, London, M,DC,CXVII, folio.” The connoisseurs look  
on



on this treatise as one of the best on the subject in any language: it is said to have been translated into French, and is greatly admired by foreigners of taste.

WE are now arrived at the last publication, with which our author enriched the republic of literature; which bears no signature of age or impaired abilities, though he was now in his eightieth year. It was called, "Acetaria; a Discourse of Salletts, by J. E. author of the Kalendarium, London, 8vo. M,DC,XCIX." It was dedicated to Lord SOMERS, who did, indeed, deserve a dedication: he was the real MEMMIUS of his age;

—Quem tu, Dea, tempore in omni,  
Omnibus ornatum voluisti excellere rebus.

LUCRETIVS, Lib. I. 28.

NOR was Mr. EVELYN less generous in imparting his knowledge to others, than indefatigable in composing himself. Bishop GIBSON was by him furnished with the Remarks he added to CAMDEN's Britannia, in his account of Surry; he largely contributed to the valuable works of Mr. \* HAUGHTON, and † Mr. AUBREY; and was ever ready to lend his best assistance to any curious enquirer, in any branch of that circle of

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\* HAUGHTON's Husbandry. Vol. 4. p. 132.

† MISCELLANIES. p. 87.

arts and sciences, of which he was so accomplished master. He was, however, accustomed to style himself, humbly, "A Pioneer in the service of the ROYAL SOCIETY:" he certainly removed many obstructions; and smoothed the roads, that led directly to the temple of WISDOM and TRUTH.

IF we admire the number and the variety of the pieces he published, that admiration will be increased, by a short enumeration of his works that remain unpublished, but for the execution of which he had collected the most valuable materials. His great work was to have been intitled, "A general History of all Trades:" Of this the CHALCOGRAPHY was a part. Next may be mentioned five treatises, containing a full view of the several arts of "Painting in oyl, in miniature, annealing in glass, enamelling, and making marble paper: The plan of a royal garden; describing and shewing the amplitude of that part of the GEORGICS, which belongs to horticulture:" And, lastly, a moral work, to be entituled, "A Treatise on the dignity of Man."

FULL of age and honours, having long been blessed with genius and virtue, our amiable author departed this life in his eighty sixth year, Feb. 27, M,DCC,V-VI; and was interred at Wotton, under a tomb of about three feet high of free stone, shaped like a coffin, with an inscription upon a white marble stone with which it is covered,\* ex-

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\* AUBREY's Natural History of Surry. V. 4. p. 131.  
 pressing,

pressing, according to his own intention, “ That  
“ living in an age of extraordinary events and  
“ revolutions, he had learned from thence this  
“ truth, which he desired might be thus com-  
“ municated to posterity :” THAT ALL IS VA-  
NITY, WHICH IS NOT HONEST ; AND THAT  
THERE IS NO SOLID WISDOM, BUT IN REAL  
PIETY.

By his excellent wife, who survived him about  
three years, he had five sons and three daughters :  
of the latter, only one survived him, SUSANNAH,  
married to WILLIAM DRAPER of Adfcomb in  
Surry, Esq; of the former, all died young, ex-  
cept Mr. JOHN EVELYN, the author of many  
admired translations both in prose and verse, and  
of some original compositions in DRYDEN’S  
Miscellanies. He was the father of the present  
Sir JOHN EVELYN, created a Baronet by letters  
patent, bearing date July 30, M,DCC,XIII.



THE FOLLOWING  
CORRECTIONS AND ADDITIONS  
ARE TAKEN FROM THE MARGIN OF THE  
AUTHOR'S PRINTED COPY,  
COMMUNICATED BY  
SIR JOHN EVELYN, BART.

IN the list of authors, *for* Libavius, *read* Libanius.

Page 56, line 6; *after* engraved, *add* from the paintings now at Hampton-Court.

Page 62, line 19; *after* cut, *add* (which Jerome Lennier shewed me, and, I think, is now in his Majesty's cabinet)

Page 68, line 20; *for* chosen *read* executed; line 21, *for* executed *read* chosen.

Page 69, line 5; *after* HOLBEIN, *dele* the Dane.

Page 69, line 7; *after* Erasmus, *add* Moriæ encomium; the trial and crucifixion of Christ.

Page 78, line 3 ; *after folio, add* and for my Parallel of Architecture better than that of this treatise.

Page 79, line 6 ; *after* Warwickshire, *add* Mr. ASHMOLE'S Garter.

Page 79, line ult. ; *to* Custos, is the following addition : Dominicus Custos, and Wolfgangus Kilian, from the paintings of Wickgram and others, *The effigies of the Duke of Bavaria*, with the rest in his *Atrium Heroicum* for all the famous persons of that century, both of Europe and Asia:

Page 80, line 11 ; *for* omit, *read* pass.

Page 87, Insert the following note on line 6 ; FLORENT LE COMTE, in his *Singuliaritez D'Architecture*, &c. gives a catalogue of the works of NANTEUIL, in which he mentions *My Effigy* graven by this rare sculptor, with this impertinent mistake : “ YVELIN, dit le petit mi Lord Anglois, ou le  
“ *Portrait Grec* ; *parcequ'il y a du Grec au*  
“ *bas, ou est ecrit aussi* *Meliora retinete :*  
“ *il est en Ovale.* YVELIN, called the little  
“ English lord, or the Greek portrait, because there is a Greek inscription at bottom ; where likewise is written, *Retain*  
“ *the best ; it is in Oval.*”

Page 89, line 23 ; *after* Thesis, *add* The Seige of la Rochel in large.

Page 93, line 2 ; *after* Majesty, *add* the Duke of Norfolk.

Page 95, in the Note ; *after* England, *add* great grandfather to the present Duke of Norfolk.

Page 96, line antepenult. *for* Libavius, *read* Libanius.

Page 98, line 25 ; *for* instructive, *read* instructor.

Page 128, Insert the following note on the word *applicable* in line 17 . This art, since the publishing of this [first] edition, is arrived to the utmost curiosity and accurateness even of the rarest miniatures, in black and white ; and takes in all subjects: the only defect is, that the plates last not so long under the rolling press.

At the end of the book, the AUTHOR has written the following remark : MONIER, a painter of the French king's, has published the history of painting, sculpture, architecture, and graving, in three books ; which is translated into English and printed London 1699. In the last chapter of the third book, c. 22, he treats of TAILLE-DOUCE, but little which is not already in mine.

ERRATA.

## E R R A T A.

Page 16, line penult. ; for *postulatum*, read *pustulatum*.

Page 30, line 21 ; for  $\delta\rho\upsilon\mu\tilde{\omega}\nu\omicron\varsigma$  read  $\Delta\rho\upsilon\mu\tilde{\omega}\nu\omicron\varsigma$ .

Page 87, line 18 ; for *Heffelin*, read *Hedelin* ; and for *Chaplain*, read *Chapelain*.

Page 99, line 11 ; for PYRGOTOLES, read PROTOGENES.

Page 112, line 13 ; for NITIA, read NICIAS.

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## Directions to the Binder.

Place the Head of the Author before the Title-page.

— the Engraved plate before page 108

— the Mezzotinto Head before page 128

T O T H E

H O N O U R A B L E

A N D

L E A R N E D G E N T L E M A N ,

R O B E R T B O Y L E , E s q ;

S I R ,

HAVING, upon your reiterated instances, which are ever commands with me, prepared this treatise concerning the history of CHALCOGRAPHY, &c. I thought myself engaged to signify to the rest, that may possibly receive satisfaction or benefit from it, to whom they are obliged for the

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publica-

publication of it. The truth is, as it respects the pains which I have taken, it bears not the least proportion with my ambition of serving you; but as you are pleased to judge it useful for the encouragement of the gentlemen of our nation, who sometimes please themselves with these innocent diversions, collections worthy of them for divers respects; and, especially, that such as are addicted to the more noble mathematical sciences, may draw and engrave their schemes with delight and assurance; I have been induced to think it more worthy your patronage, and of my small adventure, who profess to have nothing so much in my desires, and which I more avow the pursuit of, than to employ the whole remainder of the life, which G O D shall assign me, and that I can redeem from its impertinencies, in contributing to that great and august design,

which



which your illustrious and happy genius does prompt you to, of cultivating the sciences, and advancing of useful knowledge, emancipated from the strong contentions and little fruit of the former, and the envy and imposture of the latter ages.

Sir, this is not in the least to flatter you ; nor can I have other aim in it, than that, by your great example, I might excite such as, like you, have parts and faculties, to things that are glorious and worthy of them. Your studies are so mature and universal, your travels so highly improved, and your experience so well established, that, after I have celebrated the conversation which results from all these perfections, it is from you alone, that I might describe the character of an accomplished genius, great, and worthy our emulation. But though your modesty does not permit me to run

B 2

through

through all those transcendencies ; yet, the world is sufficiently instructed by what you cannot conceal, that I say nothing of servile, and which will not abide the test ; so as I have been often heard to exult in the felicity of this conjuncture of ours ; which, (since those prodigies of virtue, the illustrious TYCHO, BACON, GILBERT, HARVEY, DIGBY, GALILEO, PERIESKY, DES CARTES, GASSENDI, BERNIER his disciple now in *Persia*, and the late incomparable JACOMO MARIA FAVI, &c.) has produced us nothing, which will support the comparison with you, when I shall pronounce you, and as indeed your merits do challenge it, the phoenix of this latter age.

And now that I mentioned Signor FAVI, I will not conceal with what extasy and joy I lately found his memory, which I have so much and so often heard mentioned abroad by such

as had the happiness to know him intimately, consecrated by the eloquent pen of Monsieur SORBIERE, in a discourse of his to Monsieur *Vitré* concerning the utility of great travel and foreign voyages; because it approaches so near to the idea which I have proposed, and may serve as an encouragement and example to the gentlemen of our nation, who for the most part wander and spend their time abroad in the pursuit of those vain and lower pleasures, fruitless, and altogether intolerable. But, Sir, I will crowd no more into this epistle, already too prolix, which was only designed to accompany this piece, and some other useful and more liberal diversions of this nature, which I cannot yet produce. But every thing has its time; and when I would redeem it to the best advantage, it is by entertaining it with something that

may best declare to all the world, how  
greatly I account the honour of being  
esteemed,

S I R,

Your most humble,

and most obedient Servant,

SAYES-COURT,  
5th April, 1662.

J. EVELYN.

A N

A C C O U N T

O F

Signor Giacomo F A V I,

B Y

Monsieur S O R B I E R E.

G I A C O M O M A R I A F A V I, of the house of the *Marescotti* of *Boulonia*, died above thirty five years of age, near fifteen years since, in the city of *Paris*. It is a history worthy of record; and that all the world should take notice of this incomparable person, as that great wit and polite philosopher Monsieur SORBIERE does describe him. For as much, says he, as it seems to be a very great reproach, that neither prince nor state have hitherto had the consideration or the courage to undertake, what one particular person alone did resolve upon for the universal

fal benefit and good of the public. For it was upon this design, that he engaged himself expressly, making the most exact observations, and collecting the crayons, prints, designs, models, and faithful copies, of whatsoever could be encountered through the whole circle of the arts and sciences, the laws, and the customs practised wherever he arrived. He had already acquired by study a thousand worthy and curious particulars; he designed excellently well, understood the mathematics, had penetrated into the most curious parts of medicine; and was yet so far from the least pedantry, that he would, when so disposed, play the gallant as handsomely as any man; and which he was indeed able to do, enjoying a plentiful revenue of near three thousand pounds sterling a year, which he ordered to be paid him by bills of exchange, wheresoever his curiosity should invite him. But otherwise, truly his equipage was very simple, and his train reduced to only one servant, which he was wont to take in every town where he made any stay. He had already visited *Italy, Germany, Poland, Sweden, Denmark, Holland and England*, from whence he came into *France*, to go into *Spain*. Finally, he arrived at *Paris Anno MDCXLV*, with one *Bourdoni*, a sculptor dwelling near the *Tuilleries*; where he no sooner appeared, but he was immediately



ately found out and known by all the virtuosi, and as soon informed himself of all that were extraordinary and conspicuous for all sorts of curiosities, whereof he carefully took notice : but especially he made an intimate acquaintance with one Monsieur PETIT, a very rare and curious person, and indeed greatly resembling the genius of this noble gentleman, as being one who for these fifty years past discovered a wonderful ardor for the sciences, and a diligence so indefatigable in the research of all estimable and worthy inventions, as that it is a thousand pities, and a thing not to be conceived indeed without infinite regret, that this age of ours could never yet approach him. So laudable and worthy of praise, have his expences been upon divers machines and experiments, beyond the forces of a private person ; that had he but been supported, as at first he was by the *French* king, and the great cardinal de *Richlieu*, under whom he enjoyed divers honourable and handsome employments ; he had, perhaps, amongst all the arts through which he run, found out some abridgments and perfections new and altogether stupendous ; and as, indeed, he has already done to admiration, so far at least as his discretion and his affairs would give him leave.

But to return to our new *Democritus*, Signor EAVI. He had made provision of sundry  
huge

huge volumes, which were no other than the designs of all sorts of instruments and machines that he had seen and perused ; besides a world more which he had sent away into *Italy*. For this curious person neglected nothing, but went on collecting, with a most insuperable diligence, all that the mechanics had invented for agriculture, architecture, and the fabric of all sorts of works belonging to sports and to clothes, for use and for magnificence. There was nothing so small, and to appearance trifling, which he did not cast his eyes upon, and which he had not some hand in, or improved even to the least minutiae ; whether it were a device of some haspe, the latch of a door, a simple lock, the cover or patin of a cup, a dress, &c. even to a very tooth-picker \* ; so as he shewed no less than two hundred toys for children to play withal, forty several ways of plowing the ground, a world of forges and mills for various uses. He visited all the excellent workmen and artisans, and took samples and patterns of all their rare inventions, and something of their making. Then for receipts and secrets, he possessed an infinite number of all kinds the most rare and excellent ; some whereof he

\* Let not the reader despise this condescension of so great a person, for “ *ineft sua gratia parvis.*”

urchased at great prices, and others he procured by exchange. He learned the tongues, wherever he came, with extraordinary facility; and sometimes would frequent the recreations and exercises of the places where he sojourned, which he used to perform with a facility and address so genteel and natural, as if he had yet been but a very youth: for by this means he found, that he gained the easier and more free access into the best companies, so extremely noble disinterested and agreeable was his fashion and manner of conversation. And though in sundry encounters, and courts of princes, he had been frequently regaled with very considerable presents, yet would he never receive any from great persons; as chains of gold, medals, diamonds and jewels, that were offered him, unless haply it were some title of honour and prerogative, as the permission to bear an eagle, or a fleur de lis in his coat of arms, or the like. And when he had thus exhausted a kingdom or a place of all that was curious, and made acquaintance with all the persons of merit in a state, he travelled presently into another; so as there was hardly a court to be found, where he had not finished his harvest in three or four months, till he arrived at *Paris*, where, indeed, he was infinitely surprized, and busied among such an innumerable many of able and curious persons  
of

of all kinds. He had four lodgings in several parts of *Paris*, that so he might be near a retreat, in whatsoever quarter he should happen to be in pursuit of curiosities ; for he used to go much on foot, and alone, because he would not be troubled nor observed by impertinent servants. But in fine, purposing from hence to travel shortly for *China* by means of the *Portugal*, he took so much pains about describing and observing the magnificent preparations which were made for the marriage of the queen of *Poland*, that he fell sick of a fever and died, to the universal regret and sorrow of all that had ever so much as heard of him. And no sooner did this sad accident come to the ears of the king, but he sent diligently to search out all his four lodgings, to see if by any means aught of his collection could be retrieved ; but they were all immediately dispersed, and it was never found what became of them.

The count *Marescotti* his kinsman, then at *Paris*, recovered only that single volume, wherein was contained the names, arms and devises of the hands of all the princes of *Europe*, whom he had had the honour to approach. But his intention was, as I have been credibly informed by one that did often converse with him, though Monsieur *Sorbiere* is silent of it, after he had travelled over all the world,

world, for his design was no less ample, at return into his native country, to compile and publish a complete cycle and history of trades, with whatsoever else he should judge of use and benefit to mankind. But this had been a charity, and a blessing too great for the world; because it does not depart from its vices and impertinencies, and cherish such persons, and the virtues which should render it worthy of them.

AUTHORS

AUTHORS and BOOKS which have  
been consulted for this TREATISE.

<i>Ælianus</i>	<i>Horatius</i>	<i>Prudentius</i>
<i>Angelus Roccha</i>	<i>Josephus</i>	<i>Quintilianus</i>
<i>Aquinas</i>	<i>Junius F.</i>	<i>Rueus</i>
<i>Aristoteles</i>	<i>Juvenalis</i>	<i>Sabinus</i>
<i>S. Augustinus</i>	<i>Kerkerus</i>	<i>Salmasius</i>
<i>Ausonius</i>	<i>Læet</i>	<i>Scaliger Jos.</i>
<i>Baptista Alberti</i>	<i>Lætus Pompon.</i>	<i>Semedo</i>
<i>Biblia Sacra</i>	<i>Lëon Alberti .</i>	<i>Seneca</i>
<i>Bibliander</i>	<i>Libavius</i>	<i>Solinus</i>
<i>Bosse A.</i>	<i>Licetas</i>	<i>Statius</i>
<i>Caniparius</i>	<i>Littleton Adam</i>	<i>Suetonius</i>
<i>Cassianus</i>	<i>Livius</i>	<i>Suidas</i>
<i>Cæl. Rhodoginus</i>	<i>Lubinus</i>	<i>Tacitus</i>
<i>Cedrenus</i>	<i>Lucanus</i>	<i>Tatianus</i>
<i>Cicero</i>	<i>Luithprandius</i>	<i>Tertullianus</i>
<i>Commenius</i>	<i>Maimonides</i>	<i>Theocritus</i>
<i>Crinitus</i>	<i>Manutius</i>	<i>Trallianus</i>
<i>Curtius</i>	<i>Marolles</i>	<i>Trismegistus</i>
<i>Cyprianus</i>	<i>Martialis</i>	<i>Thucydides</i>
<i>Diadorus</i>	<i>Nazianzen Greg.</i>	<i>Varenius</i>
<i>Diomedes</i>	<i>Origines</i>	<i>Varro</i>
<i>Donatellus</i>	<i>Ovidius</i>	<i>Vassari</i>
<i>Durer</i>	<i>Pancirolla</i>	<i>Vatablus</i>
<i>Epiphanius</i>	<i>Petronius</i>	<i>Vermander Car.</i>
<i>Eusebius</i>	<i>Philo</i>	<i>Verulamius</i>
<i>Gaffarell</i>	<i>Philostratus</i>	<i>Virgilius</i>
<i>Galenus</i>	<i>Picus Mirand</i>	<i>Vitruvius</i>
<i>Gorleus</i>	<i>Pietro Santo</i>	<i>Vopiscus</i>
<i>Guaricus Pompo.</i>	<i>Plato</i>	<i>Vossius</i>
<i>Greuter</i>	<i>Plinius</i>	<i>Woolson</i>
<i>Herodotus</i>	<i>Plutarchus</i>	<i>Wormius</i>
<i>Hesiodus</i>	<i>Du Pois</i>	<i>Sir H. Wotton.</i>
<i>Homerus</i>	<i>Pollux Jul.</i>	



## SCULPTURA:

OR, THE

HISTORY and ART

OF

## CHALCOGRAPHY.

## BOOK THE FIRST.

## CHAP. I.

*Of Sculpture, how derived and distinguished, with the  
Stiles and Instruments belonging to it.*

**T**HOSE, who have most refined and criticized upon technical notions, seem to distinguish what we commonly name SCULPTURE into three several arts, and to attribute specifical differences to them all : for there is, besides *Sculptura* (as it relates to CHALCOGRAPHY) *Scalptura* (so DIOMEDES\*) and *Cælatura* ; both which, according to QUINTILIAN†, differ from the first [*ratione materiæ*] “ in respect of the materials.”

\* *Lib. 1.*      † *L. 3. c. 21.*

For to make but a brief enumeration only: it was applied to several things; as to working in wood or ivory *tomice*, the artists *defectores*; in clay, *plastice*, *plastæ*; in plaister *paradigmatica*, the workmen *gypsochi*; in stone-cutting *colaptice*, the artists *lithoxoi*; and lastly, in metals *glyphice*: which again is two-fold; for if wax be used, *agogice*; if the figure be of cast-work, *chemice*; *anaglyphice*, when the image was prominent; *diaglyphice*, when hollow, as in seals and intaglias; *encolaptice* when less deep, as in plates of brass for laws and monumental inscriptions; then the *toreutice*; and the *encaustic* for a kind of enamel\*; *proplastice* forming the future work [*ex creta*] “of clay,” or some such matter, as the *protypus* was of wax for efformation, and the *modulus* of wood: not to omit the antient *diatretice*, which seems to have been a work upon chrystal, and the *calices diatreti* (of which somewhere the poet MARTIAL) whether embossed or engraven, as now with the point of a diamond, &c. for I can only name them briefly, the field would be too luxurious to discourse upon them severally, and as they rather concern the statuary-art, fusile and plastic head; which would serve better to adorn some design of architecture, or merit an express treatise, than become the present, which does only touch the *metals*, and such other materials as had not the figure finished through all its dimensions: though we might yet safely, I think, admit some of the Greek *anaglyptics*; *argentum asperum* & *postulatum*, and, as the Latins term it, *ebur pingue*; for so the poet, *expositumque alte pin-*

\* CÆL. RHODOG. *Antiq. Lect. l. 29, c. 24.*

† See *Don. Lexicon v. 10, Togatus. gue.*  
et *Bentl. ad. Hor. art. poet. 441.*

*gue poposcit ebur, &c\**. MANUTIUS calls them *dimidiæ eminentiæ*, and the ITALIANS do well interpret by *Basso* and *Mezzo Relievo*. Hence the figure is said *stare*, or *exstare*: for so MARTIAL, *stat caper*; and JUVENAL, *stantem extra pocula caprum*: as from the similitude and perfection of the work, *vivere, spirare, calere*; it seemed “to breathe and “be living,” as VIRGIL expresses it;

*Excudent alii spirantia mollius æra.*

And HORACE, ———— *Et ungues  
Exprimet, & molles imitabitur ære capillos.*

*Ludit Acidalio sed non manus aspera nodo  
Candida non tacita respondet imagine Lygdos.* MART.

For in this manner they used to celebrate those rare pieces of art, distinct from the *diaglyphice* and *encolaptic*, more properly according with our purpose; and which may haply be as well expressed by *cælatura*, and from the signification made a derivative ἀπὸ τῆ σκάπλειν, to dig or make incision. I think VARRO may have *scaptus* for *cælatus*; as CICERO *scalptus*, and PLINY *scalpturatus*; yet we rather follow them who derive *scalpo*, *sculpo*, from γλάφω and γλύφω; because the best origination is to preserve the foundation in the ancients languages, if the mutation of letters be warranted, as here in γράφω *scribo*. The word in the holy tongue, חָפַץ, which imports an opening, (because the plate, stone, or whatever else material they used, *aperitur aliqua sui parte*, is somewhere opened when any thing is engraven upon it) attests rather to the former etymon and signification, than

\* EPIST. ad Mecenium.

to any other material affinity : besides, that 'tis also transferable to those who carve with the chissel, or work in bosse with the puntion, as our statuaries goldsmiths and repairers do. In the gloss we meet with *cælum* τὸρυχος, &c. which though some admit not so freely in this sense, yet MARTIAL, speaking of embossed cups, more than once calls them *toreumata* ;

*Miratus fueris cum prisca toreumata multum.* Lib. 8. And why may not the tori, brawn, or collops of fat, be expressed by these raised figures, and they *torosæ* plump, and (as the French has it) *en bon point*, as well as fusile and fictile ones ? Some round chissel or lathe perhaps it was ; but we dare only conjecture. Others *cælum a cædo*, which is to beat, strike, cut or dig ; but by what parallel authority of such a derivative, we know not. VARRO \* yet *e cælo* heaven itself, reaching its original from the very stars. καίλος is another, more consonant and harmonious with the antient קלע kalangh, which imports to excavate and make hollow, as it is frequently interpreted, particularly 1 Reg. vi. 32, 35. where, what the vulgar Latin renders *sculpsit*, VATABLUS makes *cælavit*, and JUNIUS *incidit*, best of all corresponding with our purpose. And so in the famous wrought shield which Ulysses purchased by his eloquence, QUINTILIAN † applies the word, *in cælatura clypei Achillis, & lites sunt & actiones* : for so it seems to have been much used on their harness ; LIVY ‡ reports of two famous armies so represented : or as more allusive yet to our plate, where 'tis said, *cælatura rumpit tenuem laminam* ; if

\* L. iv. de L. L.

† Lib. ii. c. 18.

‡ Hist. l. 9.

the question be not rather, whether these works, like the *anæsa vasa*, were not raised and embossed; those expressions of PLINY so much favouring their eminency, where he tells us, speaking of this very art, [*ita exolevit, ut sola jam vetustate censeatur, usque adeo attritis cælaturis, ne figura discerni possit*] “it has now been so long out of use, that it is  
 “esteemed only for its antiquity, the graving being  
 “so worn away, that the figures are no longer  
 “discernible;” time and age had so greatly defaced them.

But may this suffice for the division and denomination of the ART in general; since the title which we have made choice of, is universally applicable: for so [*loquendi consuetudine*] “in ordinary  
 “discourse,” *sculptura* and *scalptura* import but one and the same thing, as SALMASIUS has well noted on Solinus; and, therefore, those, who wrought any of these hollow cut-works, were by some called *cavatores*, and *graphatores*, says that learned person; whence, doubtless, our *gravers* may have derived their appellation.

By this then it will not be difficult for any to define what the ART itself is; whether considered in the most general and comprehensive acceptation, or as it concerns that of CHALCOGRAPHY chiefly, and such as have most affinity with it; since (as well as the rest) it may be described to be, “An  
 “art, which takes away all that is superfluous of  
 “the subject matter, reducing it to that form or  
 “body which was designed in the idea of the artist:” and this, as sufficiently universal; unless in favour of the *plastic*, (which yet does not come



under our cognizance) we will rather receive the distinction which MICHAEL ANGELO was used to observe between them, that this last was made by *apposition*, which is the quite contrary. But indeed, neither the *paradigmatic*, *agogic*, or any of the *plastic*, can genuinely, and in propriety of speech, be called SCULPTURE, without a catachresis and some violence; since [*nullum simile est idem*] “like-ness is not sameness,” whether applied to the matter or the tools.

And now we speak of INSTRUMENTS, we shall find that there has been little less controversy among the grammarians, touching them also, than concerning the very art itself: as whether the *γλύψιον* *stile* or *scalprum*, is to be called *cælum*, *cæles*, or *cæltēs*, noted by the critics from that text JOB xix. [*quis mihi det, ut exarentur in libro stylo ferreo, aut plumbi lamina, vel cælte sculpantur in silice?*] “O that my words were—printed in a book, that they were graven with an iron pen and lead in the rock for ever! (where by the way, ’tis observed, that this verse comprehends, and alludes to, almost all the sorts of antient writing and engraving; books, plates, stone and stile) and from an old inscription out of ALDUS, and GRUTER. MARTIAL, AUSONIUS, and the poet STATIUS \*, use *cælum* frequently;

—— *Laboriferi vivant quæ marmora cælo,*  
*Praxitelis, &c.*—— †

But we will be sparing. Γλυψίς, γλυφεῖον, γλύφανον, as JUNIUS ‡: also ἐγκολαπτήρ, ὑπαγωγεὺς, λαξόθυριον as much as σιδῆριον λιθεργόν; so is γλαρίς and λεῖον

\* Epist. 56. Stat. l. 4. † Sylv. l. 4. ‡ Theocr. Thucyd.



in POLLUX. *Scalprum*, is κοπεῖς ξυτῆς; with the same JUNIUS, graphium; lastly, *stylus γραφεῖον*, ὑλός, σμίλη, in SUIDAS; ἑγκεντρῖς the same POLLUX. Call them *point*, *stile*, *graver*, *puntion*, *polisher*, or what else you please, we will contend no farther about it; for these instruments (as despicable as they appear) have sometimes proved fatal and dangerous weapons; as the blessed Cassianus found by sad experience, whose cruel martyrdom with these stiles is gloriously celebrated by PRUDENTIUS, περὶ τῶν ἐφ' αἰώνων Hymn. ix. And thus was also Erixion slain, for his unnatural affection, by the enraged people; with other examples to be produced out of SENECA, PLUTARCH, SUTONIUS, and others: for, when upon several of those disorders, σιδηροφορεῖν (or the carrying about them any weapons of iron) was made capital, they did mischief with these instruments, till like childrens' knives they were converted into bone, which did only serve them to write withal, and *arare campum cereum*, to plough up their superinduced tables, and *cerei pugillares* not much unlike to our etching with points and needles on the vernish, in shape and use resembling them, save where the obtuser end was made more deletive, apt to put out, and obliterate, when they would *stylum vertere*, which our burnisher, (another tool used by CHALCOGRAPHERS) and polisher performs.

But to descend to the modern names both of the ART and INSTRUMENT. The FRENCH call it in particular *taille douce*, sweet or tender cut; whether wrought with the burin, (for so they term the instrument which we the graver) or with aqua fortis. The ITALIANS, *intaglia*, or stamp, without

adjunct; and bolino, which is doubtless the more ancient and warrantable, as prompting the use both of the point, needle, and etching in aqua fortis, by some so happily executed, as hardly to be discerned from the bolio or graver itself: but the main difference is this, that with the burin one cuts the piece all at once out of the plate immediately; whereas, with the point or stile, we only cut the vernish, razing, and scalping, as it were, the superficies of the plate a little, which afterwards the aqua fortis corrodes and finishes: a rare invention, new, expeditious, and wholly unknown to the past antiquity! Burin then from bolino; and why not? yea doubtless, this from βῆλα, the modern name of a seal and instrument of making seals. To this we might also add טרן, cheret: and we find charasch, and charath, of the same import with χαράσσω and χαράττω [ to engrave ] in the Greek, as Mr. Adam Littleton has acutely observed in his complexion of roots.

But lest too much of this stuff should (as THEOCRITUS on another occasion stiles it), γλυφάνε ποροόζει, “smell of the burin,” we will here make an end with hard names, the pedantry and various acceptations of the words; and in the chapters following endeavour to investigate the ORIGINAL of the ART itself, and discourse somewhat of the progress it has made, to arrive at this perfection: for it is not to shew how diligently we have weeded the calepines and lexicons (among all which there is none over fertile upon these arts, or so well furnished as we could have wished) but the result of much diligent collection, produced out of sundry  
 authors

authors, to meet in this chapter for the ease and instruction of such, as may possibly encounter with difficulties, in the course of their reading such books as treat of the mechanical or more liberal subjects; and, that there might be nothing of deficient as to our INSTITUTION, seeing it behoved him that would deduce an history ab origine, to let nothing escape that was in the least or useful or instructive.

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## C H A P. II.

### *Of the original of SCULPTURE in general.*

WE shall not with Epigenes in PLINY\*, depose that this art had its being from eternity; because it is not sense, and would contradict its invention: but if that may pass, which St. AUGUSTINE affirms†, that the protoplast, our father ADAM, or (as others) his good genius the angel RAZIEL, were the first inventor of letters, SCULPTURE may derive its pedigree from the infancy of the world, and contend for its pre-eminence with most of the antiquities which it so much celebrates. For that there went several books about (some whereof had been long since read in the primitive church) bearing his venerable name, as that which EPIPHANIUS and others cite *ex libro Bebu, de penitentia Adæ, Adæ revelatio, &c.* we have no reason to contradict: and THOMAS AQUINAS, in his treatise

\* L. 7. c. 6,      † L. 18. de Civit. Dei. c. 38.

tise *de ente* ἔσσηντία, speaks of a volume of plants described by ADAM; and there are traditions of a whole natural history, with several other works of this most learned of all men living, as SUIDAS doubts not to call him. Nor do we think, that his unhappy fall did so much concern his rare and infused habits, as not to leave him the most accomplished and perfectly instructed in all those arts which were so highly necessary, and therefore thus early invented; though whether these books of his were so miraculously found out, and preserved by the renowned TRISMEGISTUS, we leave to the more credulous: but that letters, and consequently SCULPTURE, was long before the flood, we make no scruple of; SUIDAS, whom but now we mentioned, is peremptory, ascribing (as was affirmed) both letters, and all the rest of the sciences to ADAM, τέττε πάντα εὐρήματα, ἔσ. We shall not add hereunto, what the Rabbins assert he composed of the precepts given him in paradise, with the like trash; but pass from these conjectures to others of the antediluvian patriarchs mentioned by JOSEPHUS, CÆDREUS, and some other authors, concerning the sculptures in stone and brick erected at Joppa, containing (as some depose) the sidereal and celestial sciences, proof against the two most devouring and subverting elements, and lasting some thousands of years after the universal cataclysm. The Æthiopians are said at this day to glory much in possessing the books of SETH and ENOCH, as those who have lately written of the Abyssines relate. ORIGEN, St. AUGUSTINE, and HIEROM, have likewise made honourable mention of them; and TERTULLIAN plainly

plainly reproves those\*, who (in his time) thought they could not be preserved; NOAH being himself one of the great nephews of SETH: and the probability that these ancient men of renown would transmit to posterity the glorious actions and achievements which they had performed; especially CHAM, (that is ZOROASTER) a spirit so universally curious, and flourishing above an hundred years before this public calamity. But to apply this to the honour now of CHALCOGRAPHY, and justify our design. The author of the scholastical history upon Genesis speaks of this ZOROASTER's engraving the liberal arts on fourteen columns, seven whereof he affirms to have been of brass, and the rest of brick. The same is also reported by SERENUS†, where he adds [*diversorum metallorum laminis*] “on plates of different metals,” together with some other inscriptions thus preserved, and which the noble and learned earl of Mirandula, in a certain epistle of his to Marsilius Ficinus, boasts to have the possession of: his words are these; *Chaldaici hi libri sunt, si libri sunt, & non Thesauri. Audi inscriptiones: patris Ezræ, Zoroastris, & Melchior Magorum oracula. In quibus, & illa quoque, quæ apud Græcos mendosa, & mutila circumferuntur, leguntur integra & absoluta, &c.* “These books, “ (saith PICUS) if books it be lawful to call them, “ and not rather most inestimable treasures, are all “ in the Chaldaic tongue. Observe their titles: “ the oracles of those famous Magi, Ezra, Zoro- “ aster, and Melchior; in which those particulars “ also, which have been carried about by the Greeks,

\* De habit. mulier.

† Apud Cassianum.

“ maimed



“ maimed and miserably corrupted, are here to be  
 “ read perfect and entire.”

Concerning the art of SCULPTURE immediately after the flood, there are few, we suppose, make any considerable question, as that it might not be propagated by NOAH to his posterity ; though some there be, that indeed admit of none before MOSES : but what then shall we think of that “ book of the “ wars of the Lord,” which this sacred author mentions, Num. xxi ; not to insist upon the eighty-eighth and one hundred and ninth Psalms, by many ascribed to some of the patriarchs his predecessors. The above mentioned MERCURIUS TRISMEGISTUS, three hundred years after the flood, and long before MOSES, engraved his secret and mysterious things in stone, as himself reports ; reforming what had been depraved by the wicked CHAM, some in letters, some in figures and enigmatical characters ; such haply, as were those contained in the magnificent and stupendous obelisks erected by MISRA the first Ægyptian PHAROAH, which being at least four hundred years before MOSES (as the most indefatigable KIRCHER has computed) does greatly presage their antiquity to have been before that holy prophet\*. But not to put too much stress upon superannuated tradition, this we are sure is of faith and without controversy, that in MOSES we have the tables of stone, engraven by the finger of GOD himself ; where the commandment is express, even against the abuse of this very ART, as well as an instance of the antiquity of idolatry attesting that of sculpture : THOU SHALT NOT MAKE TO THY

\* Obelis. Pamphil.



SELF ANY GRAVEN IMAGE \*. But this which is, indeed, the first writing that we have scripture to vouch for, does yet pre-suppose ENGRAVING to have been of much greater antiquity. What else were the TERAPHIM? what the Penates of LABAN stolen by RACHEL? the idols of TERAH, or the Ægyptian? &c. But we forbear to expatiate; only that which is by BEN. SYRAC somewhere in † Ecclesiasticus delivered, that the original of idolatry was from images to preserve the memory of the dead, as in process of time by the flatterers of great men it was turned to be an object of adoration, plainly infers GRAVING to have been elder than idolatry.

But now to recover its esteem again beyond all prejudice (however by others abused, as indeed many of the best things have been,) it was, we know, imputed for a spiritual talent in BEZALEEL and AHOLIAB ‡, who made intaglias to adorn the high priest's pectoral. And we have said how the ÆGYPTIANS revered it, as seeming to have used it before letters; or rather their hieroglyphics (importing sacred sculpture) were those elements by which they transmitted to posterity what they esteemed most worthy of record; and not (as some have imagined) wrapped up in those enigmatical figures, the secrets of their arts both divine and secular: for

*Nondum flumineas memphis contexere biblos  
Noverat; & saxi tantum volucrisque feræque,  
Sculptaque servabant magicas animalia linguas §.*  
whence TACITUS calls them [*antiquissima monu-*

\* EXOD. xx. † c. xiv. ‡ xxxi EXOD. § LUCANUS, l. 3.

*menta memoriæ humanæ impressa faxis*] “most ancient records engraven on stone.” Such as were also the *horapollinis notæ*, and all those other venerable antiquities of this nature, transported to Rome out of Ægypt in no less than two-and-forty prodigious obelisks, of late interpreted by the industrious KIRCHER before cited. SUIDAS attributes the invention to the FATHER OF THE FAITHFUL, others to THEUT or HERMES, some to CADMUS and the Phœnicians. BIBLIANDER will have letters and sculpture from ADAM, JOSEPHUS from ENOCH, PHILO from ABRAHAM, EUSEBIUS from MOSES, CYPRIAN from SATURN; where, by the way, because ’tis said he did [*litteras imprimere*] “print letters,” PETER CALABER, who much affects to call himself POMPONIUS LÆTUS, foolishly deduces, that even the typographical art was known in the age of this hero\*; but thence, as we said, it descended to the Ægyptians by MISRAIM, and so was communicated to the Persians Medes and Assyrians, thence to the Greeks, and finally to the Romans, from whom it was derived to us; as PETER CRINITUS in his xviiith. book *de honesta disciplina*†, out of a very ancient manuscript *bibliothecæ septimianæ* seems to deduce, and thus sum them up together :

[*Moyſes primus Hebraicas exaravit litteras;  
Mente Phœnices ſagaci condiderunt Atticas;  
Quas Latini ſcriptitamus, edidit Niçoſtrata;  
Abraham Syras, & idem repperit Chaldaicas;  
Iſis arte non minore, protulit Ægyptiacas;  
Gulſila promiſit Getarum, quas videmus litteras.*]

“MOSES

\* VOSSIUS in Art. Hiſt.

† Cap. i.

“ MOSES first invented the Hebrew letters; the  
 “ PHOENICIANS the Greek; NICOSTRATA the  
 “ Latin; ABRAHAM the Syriac and Chaldaic;  
 “ ISIS the Ægyptian, and GULFILA the Getan.”

Now, should all this but relate to the several *characters* only, it shall yet serve our purpose; since whoever was the inventor of *letters*, was also doubtless the father of SCULPTURE, as is apparent, if not by the former columns erected by SETH (one whereof ANGELUS ROCCHA in his *bibliotheca vaticana* presumes to have been of brass) yet by several other instances; the writing with ink, in paper or parchment, being altogether a novelty in comparison to the more ancient forms and materials, such as were the slit-stones or slates, which succeeded the stately marbles, and preceded the thinner leaves of bark and tablets of wood, which from the German **Bucher** (signifying the *fagus* or beech-tree, whose fruit does still with us retain the name of *buch-mast*) were called *books*, to whatever voluble or folding matter applied: for before the invention of paper, they used the leaves of palms, as VARRO de Sibylla; then the *rinds* of trees; afterwards sheets of *lead*, *linen*, *wax*, and *ivory*, as PLINY and VOPISCUS tell us; they wrote on *silk* amongst the Persians and Chinese; and lastly, were invented *parchment* and *paper*. But whether in all these, or whatever the subject were (some few latter excepted) it was still by *insculping*, *scarifying*, and making a kind of *incision* into it; especially intending to consign to posterity their laws, divine and human, Roman, Ægyptian, or Hebrew: for so of old,

— *verba minacia fixo*

*Ære legebantur.*

• Mitford's Hist. of Greece. Chap. I. sec. I. according  
 n (8.) - p. 9. -

according to the poet\*. Thus were the Hieronicae preserved in the temple of Olympian Jove, and the Roman consuls in the capitol; and as by those innumerable *inscriptions* of irrefragable and undeniable antiquity does appear.

We have already computed how probable it is, that SCULPTURE was in use in Ægypt somewhat before, or at least as soon as the patriarch ABRAHAM set his foot there: but the less discerning Greeks, who received it from the Ægyptians, could tell us of no writings of theirs extant before HOMER, if we will give ear to JOSEPHUS, before that of TATIAN (a learned Assyrian, and contemporary with JUSTIN MARTYR) where he affirms, [ἐχ' Ὀμήρου μόνον πρεσβύτερος ἐστὶν ὁ Μωυσῆς, ἔτι ὃ τῶν πρὸ αὐτοῦ συγγραφέων, Λίνου, Φιλάμμωνος, Θαμύριδος, Ἀμφίωνος, Μουσῆως, Ὀρφέως, Δημοδόκου, Φημίου, Σίβυλλης, Ἐπιμενίδου τῷ κρητὸς ὅστις εἰς τὴν Σπάρτῃν ἀφίκετο, Ἀριστεά τῷ Προκοννησιῶν τῷ τὰ Ἀριμάσπια συγγραφέας, Ἀσβόλου τε τῷ Κενταύρῳ, καὶ Ἰσατίδος, δρυμῶνος τε καὶ Εὐμήλου τῷ Κυπρίῳ, καὶ Ὠρα τῷ Σαμίῳ, καὶ Προσμάντιδος τῷ Ἀθηναίῳ, &c.]

“ MOSES is prior not only to HOMER, but to  
 “ those writers who lived before HOMER, LINUS,  
 “ PHILAMMON, THAMYRIS, AMPHION, MUSAE-  
 “ US, ORPHEUS, DEMODOCUS, PHEMIUS, the  
 “ SIBYL, EPIMENIDES the Cretan who came to  
 “ Sparta, ARISTEAS the Proconnesian who wrote  
 “ the Arimaspea, ASBOLUS the Centaur, ISATIS,  
 “ DRYMON, EUMELUS the Cyprian, HORUS the  
 “ Samian, and PROSMANTIDES the Athenian:”  
 where we have no less than seventeen Grecians

\* OVIDII Metam. i.

named elder than HOMER. There are also enumerated the names of twenty Argive kings from INACHUS to AGAMEMNON, which strongly infers the means of recording by SCULPTURE and WRITING to have been very ancient. For so we read that the poems of HESIOD were engraven in lead; ARISTOTLE mentions Daphne a certain devotees of Apollo; SABINUS and DIODORUS many others. But when, or whoever it were, thence (as we said) it travelled into Greece, that theatre of the arts, where it soon arrived to the supremest height of perfection; when being applied to the forming of figures, it was celebrated by all the witty men of those and the succeeding ages. HOMER tells us of the engraving in the shield of Achilles\*; HESIOD that of Hercules; not to mention the sculptures upon the chariot of the sun, described by the poet†, because it is altogether fictitious, though extremely ingenious, and whence haply they might have their *vehicula cælata* mentioned by Q. CURTIUS‡. But whether now these ancient and famous peices were hollow, like those of our burin, or the work of our chissel and repaired embossments, might seem a difficulty to resolve from the frequent interpretations we attributed to the verb in the former chapter; if what we have here attested concerning the antiquity of letters, and consequently of flat incisions, pronounce not for its pre-eminence, however this may appear to the more judicious. Add to it, that both plastica (whatever others may fancy, unless we will ascend to the divine figuration of the first breathing statue that was ever formed, and with PLINY de-

\* Iliad 3.

† Metam. l. 3.

‡ L. 3. c. 3.



rive it to be before and the mother of SCULPTURE) and the anaglyptic art, (not produced in the world till about the time of BELUS, and the beginning of Gentilism) were not till long after the use of letters, if ENOCH's prophecy were not preserved by unwritten tradition, and the former apocryphal monuments have other foundation than the wit of the Rabbins, which we can by no means assent to in the general. Besides, if we apply it to intaglias in stone, seals, and the like; for having been almost coevous with rings (what was else the signet which JUDAH left with his daughter TAMAR?\*) it questionless derives its original before any history, at present extant in the world, divine or human, was committed to writing; of which he who has a thirst to satisfy his curiosity farther, may consult GORLÆUS, or FORTUN. LICETUS *de annulis antiquorum*: where also concerning their SCULPTURE, first in iron, then in gold, other metals, and stones; and of which very much might be added, both touching their dignity, signification, and how they came at length to be worn so universally. Something we might here likewise insert of their constellated figures, or talismans, long since engraven upon certain instants and periods of the sun's ingress into such and such particular signs of the Zodiac, treated of by FRANCIS RUEUS the physician, TRALIANUS, and [*instar omnium*] "especially" by the learned GAFFAREL at large: but we hasten to that which follows.

\* xxxviii Gen. 18.



## C H A P. III.

*Of the reputation and progress of SCULPTURE amongst the Greeks and Romans, down to the middle ages; with some pretensions to the invention of copper cuts, and their impressions.*

WE have now done with the original; and will next endeavour to investigate what progress it has made amongst those glorious and universal monarchs, when SCULPTURE and all other noble arts were in their ascendent and highest reputation, I mean the Greeks and the Romans: for to the first does HERODOTUS appropriate the perfection of this art, not admitting it to have arrived at the latter till about the time of SPURIUS CASSIUS, when BAPTISTA ALBERTI ascribes it to his countrymen the Tuscans.

Those who have well surveyed the natural history of PLINY, will easily commute for the omission, if, out of pure indulgence to their eyes only, we forbear the transcribing of at least three or four entire chapters, industriously baulking those ample and luxurious fields of *statues*, as under the *fusile* and *plastic* head\*; because it suits not with our present design and institution: for to pass over the figures in *metal*, those of *gypsum* and other materials, the [*sculptores marmoris*] “statuaries in marble” were so many, and the Greeks so extravagantly

\* L. 33, 34, 36. c. 8, 12, 6.

tion of their works, that at Rhodes alone, that small island, were no less than seventy-three thousand [*signa*] “statues;” nor were there fewer at Athens, Olympia, Delphi, and several other cities, whereof whole armies were transferred to Rome, after Achaia had been conquered by L. MUMMIUS, at which period the Greek arts began to rise, and be in such reputation among them; and this to so high an excess, as PLINY records of his age, that there were almost as many statues as men, by a kind of noble contention, says Sir H. WOTTON\*, in point of fertility betwixt art and nature; and which he and my lord BACON improve to a politic, as well as altogether an expenceful magnificency. It shall then suffice that we be sparing in these instances, and keep ourselves to those works and intaglias only, which do nearest approach our design; of which sort may be esteemed those ἀποσφαιγίσματα “seals” mentioned by PLINY, in which art that famous PYRGOTELES did so excel, as made ALEXANDER the great ordain, that none should presume to carve his effigies save him only, to paint or cast him besides APELLES and LYSIPPUS:

*Edicto vetuit, ne quis se, præter Apellem,*

*Pingeret; aut alius Lysippo duceret æra,*

*Fortis Alexandri vultum simulantia.——†*

Had Queen ELIZABETH been thus circumspect, there had not been so many vile copies multiplied from an ill painting; as being called in, and brought to Essex-house ‡, did for several years furnish the pastry-men with peels for the use of their ovens.

\* *Element. Architect. Instaurat. Scient.*

† *HOR. Epist. 2.*

‡ Where my lord LEICESTER then lived.

We wish the same might please his MAJESTY; and that none, save such as for their excellent talent had particular indulgence, might any more dare to represent his sacred person in painting or carving, than in his coin and royal signature: for it is seriously a reproachful thing, only to behold how it is profaned by the hand of so many vile and wretched bunglers (they deserve not the name of workmen) as blush not daily to expose their own shame in so precious and revered a subject: and that the heads of kings and heroes should be permitted to hang for signs, among cats and owls, dogs and asses, at the pleasure of every tavern and tipling-house, we have frequently stood in admiration of. But so did not that of ALEXANDER as we noted; nor would AUGUSTUS make himself cheaper, than that great master of his time DIOSCORIDES pleased, whom he particularly chose to preserve and derive his divine effigies to the after ages, and to the honour of his memory, by what he left in those signets and other stones which he cut for that renowned emperor. Thus SCULPTURE began to be most eminent in stones and gems, [*auro, argento, ære, ferro, ligno, ebore, marmore, vitro, &c.*] “in gold, silver, brass, iron, wood, ivory, marble, glass, &c.” as this author affirms; where discoursing of the famous works which were left by the masters of note upon record in his time, he seems to ascribe the invention to DIPOENUS and SCYLLIS: for we shall not here ascend so high as PROMETHEUS, or speak much of IDEOCUS, EUCIRAPUS, LYSISTRATUS, DEMOPHILUS, DÆDALUS, LEONCHARES, POLICARMUS, MYRMECIDES, and innumerable

numerable others. It would be tedious (as we said) to transcribe the names but of the pieces only of all those renowned men whom he there celebrates for their engravings on armour, cups, rings, glass, even to the very [*figulina vasa cœlata*,] “earthen vessels,” such as COTYS brake of purpose, lest some other unexpected accident or mischance might put him into passion, as PLUTARCH tells the story\*. Hydriæ and water pots were thus wrought, and PLINY speaks of the engraving even of bread. 'Tis yet observable, that very few were found who took any pleasure to engrave in gold (as we conceive) being too soft a metal; but multitudes that wrought in silver, especially the famous MENTOR, of whose work VARRO affirms he had a peice in his possession, which he infinitely valued; for, it seems, he had never finished above eight, which were most of them lost. Two more of his cups had L. Crassus the orator, prized at [*c. Hs.*] “an hundred sesterces, about 800*l.*” [*confessus est tamen se nunquam his uti, propter verecundiam ausum.*] “so rich, it seems, and magnificent they were, that even this great person professed he never durst make use of them out of pure modesty, and to avoid the censure of being thought too luxurious.” MARTIAL describes another, where a lizard was so lively represented, men were afraid it would bite;

*Inserta phiale Mentoris manu docta*

*Lacerta vivit, & timetur argentum.*

Next to MENTOR, was ACRAGUS, BOETHUS, and MYS, whose master-peice was exposed at Rhodes;

\* PLUT. in *Apophtheg.*

especially those glorious vasa and goblets of the bacchanalia engraven by the forementioned ACRA-GUS, and of boscase chases, and hunting. Famous also were CALAMIS, ANTIPATER, and STRATONICUS, who engraved *The satyr sleeping*, a stupendous peice of art; then there flourished TAURISEUS of Cizicum, ARISTUS and EUNICUS both of them Mitylenians; likewise HECATES, and the renowned PRAXITELES, about the time of Pompey: POSIDONIUS of Ephesus, and LEDUS famous for representing of *battles*, &c. To be brief (for their works are endless) ZOPIRUS, who engraved *The court of the Areopagi* in a cup, and *The trial of Orestes*: after him lived PYTHEUS, and several others too long here to recite. Nor were all these gravers in flat; but, as we said, in relievo some of them, and more approaching to the statuary; besides such as were excellent medal-lists from Augustus, Caligula, Claudius, Nero, Galba, &c. down to the reigns of Commodus and Pertinax; for from Severus it greatly decayed, and the most tolerable engravings of the former lasted but to Nerva; the best being those which were cut and stamped in the time of Caligula, Claudius, and Nero; about which period SCULPTURE beginning to degenerate in Greece, it travelled and came to Rome, now opulent and victorious. But after these, and the formerly recorded by PLINY, there were not many who left either name or work famous to posterity: for, besides that the monarchy was soon broken and disordered, the later emperors became less curious, rich and magnificent; so as even in the time of the great CONSTANTINE itself,



arts began manifestly to degenerate: but when afterwards the Goths and Saracens had broken in upon the Roman empire, and made those horrid devastations, they were in a manner utterly lost; as the relics which they left in statuary, sculpture, architecture, letters, and all other good arts do yet testify. It is true, that the ruder Danes and Norwegians had in these times their *runic* writings, or engraven letters, as in their *rimstoc* or *primstaf*, some square or long peice of board, or staff, having an *almanac* carved on it: so they engraved their letters on bones, either whole, or sliced, and bound up together, like our *tallies*; also upon jaw-bones of the greater fishes, taken on their coasts: and WORMIUS in Fast. Dan. l. 1. chap. 18. mentions Danish hieroglyphics on the tombs of their old heroes; lions, bears, horses, dogs, dragons, snakes, &c. wrought on the hardest rocks, together with *runic* characters; so as these nations seldom travelled without their *græf*, or *græf-sæx*, a kind of point or stiletto, with which they used to carve out letters and other figures upon occasion; but it was yet so rude, and their gusto so depraved, that they demolished and ruined all those goodly fabrics and excellent works wherever they became masters, introducing their lame and wretched manner in all those arts which they pretended to restore, even when now they became a little more civilized by the conversation of the more polished and flourishing countries: for it was not any general and imaginary decay, which some have conceited to be diffused upon the universal face of nature, that the succeeding periods did not  
 emerge,



emerge, or attain to the excellency of the former ages, antient masters; and renowned works; but to the universal decay of noble and heroic geniusses to encourage them: [*Priscis enim temporibus, (says PETRONIUS\*) cum adhuc nuda placeret virtus, vigeabant artes ingenuæ, summumque certamen inter homines erat, ne quid profuturum sæculis dīderet: itaque omnium herbarum succos Democritus expressit; & ne lapidum virgultorumque vis lateret, ætatem inter experimenta consumpsit: Eudoxus quidem in cacumine excelsissimi montis consenuit, ut astrorum cælique motus deprehenderet: & Chrysippus ut ad inventionem sufficeret, ter belleboro animum deterfit: verum, ut ad plastas converterar, Lysippum statuæ unius lineamentis inhærentem inopia exstinxit; & Myron, qui pæne hominum animas ferarumque ære comprehenderat, non invenit heredem. At nos vino, scortisque demersi, ne paratas quidem artes audemus cognoscere, sed accusatores antiquitatis, vitia tantum docemus & discimus, &c. Nolito ergo mirari, si pictura defecit, cum omnibus diis hominibusque formosior videatur massa auri, quam quicquid Apelles, Phidiasve, Græculi delirantes fecerunt.*] “ For in ancient times, “ (says PETRONIUS) when virtue was admired for “ its own sake, the liberal arts flourished, and there “ was an eager emulation among men for the discovery of whatever might be useful to posterity. “ Thus DEMOCRITUS extracted the juices of the “ various kinds of herbs, and spent his life in “ making experiments upon minerals and plants, “ that he might be acquainted with their virtues.

\* Satyr.

“ EUDOXUS lived even to old age on the top of a  
 “ high mountain, contemplating the motions of  
 “ the heavenly bodies; and CHRYSIPPUS, to  
 “ quicken his invention, thrice drank helebore.  
 “ But to speak of statuaries, (*which comes nearest  
 our instance*) “ LYSIPPUS perished with want, while  
 “ he was intensely applying himself to finish a cer-  
 “ tain statue; and MYRON, who could almost ani-  
 “ mate his brazen figures of men and beasts, died  
 “ in extreme poverty. But we, in this age of  
 “ drunkenness and debauchery, are too slothful,  
 “ even to study those arts which are already in-  
 “ vented; we despise antiquity, and vice is the  
 “ only lesson which is taught or learned, &c. *He  
 concludes:* “ Wonder not, therefore, if the ART  
 “ OF PAINTING has declined; since, in the eyes  
 “ of Gods and men, a heap of gold has more  
 “ beauty, than all the works of those doting Greeks  
 “ APELLES and PHIDIAS.”

And if thus, even in the greatest height and per-  
 fection of the sciences, the eloquent satyrist could  
 find just reason to deplore their decadence, and cen-  
 sure the vices of that age; what shall we say of ours,  
 so miserably declining, and prodigiously degenerate?  
 We want ALEXANDERS, AUGUSTUS's, such as  
 FRANCIS the I. COSMO DI MEDICIS, CHARLES  
 the V. those fathers and Mecænas's of the arts; who,  
 by their liberality and affection to virtue, may stimu-  
 late and provoke men to gallant exploits; and that  
 being thereby once at their ease from the penury  
 and necessities which depress the noblest minds,  
 they might work for glory, and not for those  
 trifling and illiberal rewards, which hardly would  
 find

find them bread, should they employ but half that time upon their studies, which were requisite to bring their labours to the supremest perfection. Since, according to that saying, [ἐδὲν τῶν μεγάλων ἄφ' οὐ γίνεταί] “nothing which is great, can be done without leisure;” if a quarter of that which is thrown away upon cards, dice, dogs, mistresses, base and vitious gallantries, and impertinent follies, were employed to the encouragement of arts and promotion of science, how illustrious and magnificent would that age be, how glorious and infinitely happy? We complain of the times present, 'tis we that make them bad; we admire the former, 'tis the effect of our ignorance only; and which is yet more criminal, in that we have had their examples to instruct, and have made them to reproach us. Pardon this indignation of ours, O ye that love virtue, and cultivate the sciences!

To return to our institution again: SCULPTURE and CHALCOGRAPHY seem to have been of much ancients date in China than with us; where all their writings and printed records were engraven either on copper plates or cut in tablets of wood, of which some we possess, and have seen more, representing (in ill pictures) landships, stories, and the like. JOSEPHUS SCALIGER affirms, that our first letters in Europe were thus cut upon wood, before they invented the [*typos æneos*] “metal types;” instancing in a certain *Horologium B. Mariæ*, which he says he had seen printed upon parchment a great while since: but SEMEDO\* would make the world believe, that the forementioned Chinese have been

\* Hist. Chin, part 1. cap. 7.

possessed of this invention about sixteen hundred years, some others affirm three thousand seven hundred. However, that they were really masters of it long before us, is universally agreed upon; and it is yet in such esteem amongst them, that the very artisan, who compounds the ink for the press, is not accounted amongst the mechanic professors; but is dignified with a liberal salary, and particular privileges. They also engrave upon stone, and imprint with it; but with this difference in the working off, that the paper being black, the sculpture remains white. More admirable is that which they attest was found in Mexico, and other places of the new world, where they hieroglyphized both their thoughts, histories, and inventions, to posterity, not much unlike to the Ægyptians, though in less durable and permanent matter. The same likewise Jo. LAET affirms of the sculpture among the Acadiaë, and those of Nova Francia; so natural (it seems) and useful was this art, even to the least civilized amongst the heathens. And there is, indeed, nothing at which we more admire and deplore, than that this facile and obvious invention, and which would have transmitted to us so many rare and admirable things, was never hit upon among the Greeks and inventive Romans, who engraved so many inscriptions both in brass and marble, impressed and published so many thousands of medals and coins, as are in the hands and collections of the virtuosi, and the bowels of the earth, wherever their conquests extended themselves, or eagles displayed their wings.



## C H A P. IV.

*Of the invention and progress of CHALCOGRAPHY in particular; together with an ample enumeration of the most renowned MASTERS, and their WORKS.*

THE art of ENGRAVING, and working off from plates of copper, which we call PRINTS, was not yet appearing, or born with us, till about the year MCCCCXC; which was near upon fifty years after *typography* had been found out by JOHN GUTTENBERG, or whoever that lucky person were (for 'tis exceedingly controverted) that first produced the invention. There is a collection of ancient offices adorned with several sculptures (if so we may term those wretched gravings in the infancy of this art) where the *devil* is but one great blot (as indeed he is the foulest of the creation) and the rest of the figures *monochroms* as ridiculous and extravagant; though still as the invention grew older, refining and improving upon it. One of the antientest gravings which we have seen, to which any mark is apposed, hath M. 3. and M. C. in one of the corners of the plates; and it was long that they used the initial letters of their names only, and sometimes but one, as in those of LUCAS. ALBERT DURER did frequently add the year of the Lord, and his own age from ten to fourteen, &c. performing such things as might shame most of the best masters, for the true and steady design, the incomparable proportion, and stroke of his graver.

But

BUT ISRAEL MARTIN, SCHON, and the TODESCO (who is by some surnamed, “the master of the candlestick,” because of the foulness of his ink) were of the very first, as far as we can collect, who published any works of this kind under their names, wrought off by the rolling-press, and whose slender attempts gave encouragement to those who have succeeded.

GIORGIO VASARI, who has been exceedingly curious in this enquiry, attributes the first invention of this art to one MASO FINIGUERRA a Florentine, about *Anno MCCCC LX*, which exceeds our former computation by thirty years: but then we are to consider by what progress and degrees; for it was first only in silver, to fill with a certain encaustic or black enamel, which it seems gave him the first hint how to improve it in plates of brass, which having engraved, he did only fume, taking off the impression with a moist paper and a rolling-pin. This mean commencement was yet afterwards pursued by BACCIO BALDINI a goldsmith, his countryman, whose works coming to the sight of ANDREA MANTEGNA in Rome, invited that great painter to give him some designs of his own for his encouragement; and from thence it travelled into Flanders to one MARTIN of Antwerp, whose works (as we observed) were usually countersigned with M. the first whereof were *The five wise and five foolish virgins*, and *A crucifix*, which was so well cut, that GERARDO a Florentine painter would needs copy it: after this he published his *Four evangelists*; *Our Saviour*, and *The twelve apostles*; *A Veronica*; *St. George*; *Christ before Pilate*; *An assumption*



*assumption of the B. Virgin*, one of the rarest that ever he did; besides that *St. Anthony's temptation*, which was so well performed, that MICHAEL ANGELO (exceedingly ravished with it) would needs wash it over with his own hands.

The next that appeared of note, was the formerly mentioned and renowned ALBERT DURER, who flourished about the year MDIII, and who had performed wonders both in copper and wood, had he once fortun'd upon the least notion of that excellent manner, which came afterwards to be in vogue, of giving things their natural distances and agreeable sweetness, the defect of which Sir H. WOTTON does worthily perstringe both in him and some others\*. But to proceed: ALBERT, being very young, set forth *Our lady*; some designs of *horses* after the life; *The prodigal*; *St. Sebastian* in little; *A nymph ravished by a monster*; *A woman on horseback*; *Diana chastising a nymph* who flies to a satyr for protection, in which he discovered his admirable talent and skill in expressing nudities; *A countryman and woman playing on bagpipes*, with *poultry*, &c. about them; *Venus*, or the temptation of the stove; his two *St. Christophers*, rare cuts. After that, he engraved several stamps in wood, proof whereof he gave in *The decollation of St. Jo. Bapt.* with *Herodias*; *Pope Sixtus*; *St. Stephen*; *Lazarus*; *St. George*; *A passion* in great; *The last supper*; *Christ's apprehension in the garden*, *descent into limbo*, and *resurrection*; with eight more prints of this subject, which are held to be spurious: All these he published *Anno MDX.* The year fol-

\* Element of Architect.

lowing, he set forth *The life of our lady* in twenty sheets rarely conducted; *The Apocalyps* in fifteen sheets, of which the painters have made sufficient use; *Christ bemoaning our sins*. Then applying himself to grave in copper again, he published his *Melancholia*; three different *Madonas*; with thirty peices besides concerning *The passion*; and which being afterwards imitated by that rare artist MARCO ANTONIO (who had procured them at Venice) and published for originals (so exactly it seems they were performed) did so incense ALBERT, that he made a journey to Venice expressly to complain of the injury to the senate, and obtained at last, that M. ANTONIO should no more be permitted to set his mark or plagia, which was all he could procure of them. Another emulator of ALBERT's was LUCAS VAN LEYDEN, whom, at his return into Germany, he found had well near overtaken him for the sweetness of his burin, though something inferior of design: such were *A Christ bearing the cross*, and another of his *Crucifixion*; *Sampson*; *David on a horse*; *The martyrdom of St. Peter*; *Saul and David*; *The slaughter of Goliath*; the famous *Piper*; *Virgil's*, and some other *heads*; all which works did so inflame his antagonist ALBERT, that in a laudable revenge, he published his *Armed cavalier* or dream, in which the brightness and lustre of the armour and horse is rarely conducted. Then in the year MDXII he set forth six other small stories of *The passion*, which LUCAS also imitated, though hardly reached: then *A St. George*; *Solomon's idolatry*; *The baptism of our Lord*; *Pyramus and Thisbe*; *Abasuerus and Esther*; &c. These again incited ALBERT to publish

lish that *Temperantia*, whom he elevates above the clouds; *St. Eustathius and the hart*, a most incomparable cut; his *Death's head in a scutcheon*; and several *German coats* full of rare mantlings and invention; also *St. Hierom*; *A Christ and twelve apostles* in small. Anno MDXXIII many heads, as that of *Erasmus*, *cardinal Albert*, the *Imperial elector's*, and *his own*, with divers others.

LUCAS again, in emulation of these, set forth his *Joseph*, and *Four evangelists*; *The angels appearing to Abraham*; *Susanna*; *David praying*; *Mordecai triumphing*; *Lot*; *The creation of Adam and Eve*; the story of *Cain and Abel*, Anno MDXXIX. But what procured him immortal glory was his great *crucifix*, *ecce homo*, and *conversion of St. Paul*, in which he excelled himself both for the work and ordonance; the distances being better conducted than ALBERT's, and indeed so well observed, as gave light even to some of the best painters that succeeded him; so much are they obliged to this art, and to this rare workman. He graved also several *madonas*, *Our blessed Saviour and apostles*; together with divers *saints*, *arms*, and *mantlings*, a *mountebank*, and many more.

But to return now into Italy from whence we first sallied. In the time of RAPHAEL URBIN flourished the renowned MARCO ANTONIO, who graved after those incomparable peices of that famous painter; to whom he was so dear, that the honour he has done him to posterity will appear, as long as that school of RAPHAEL remains in the pope's chamber at the vatican, or any memorial of it lasts: though, to speak truth, even of this rare engraver,

engraver, the peices which he hath published seem to be more estimable yet for the choice and imitation, than for any other perfection of the burin; as forming most of his figures and touches of too equal force, and by no means well observing the distances, according to the rules of perspective, that tenderness, and, as the ITALIANS term it, *morbidezza* in the hatchings, which is absolutely requisite to render a peice accomplished and without reproach.

We have recited above what he copied after ALBERT DURER: but being at Rome, and applying himself to RAPHAEL, he cut that rare *Lucretia* of his, which he performed so much to satisfaction, that divers excellent painters desired him to publish many of their works. This produced URBIN'S *Judgment of Paris*, at which the city was so ravished, that they decreed the golden apple to ANTONIO before the fair goddess. Then he set forth *The slaughter of the innocents*, *Neptune*, *The rape of Helena*, all of them of RAPHAEL'S designing; also *The martyrdom of St. Felix* in the boiling oil, which purchased him so much fame and credit: but this excellent painter would always from that time forwards, have one of his servants to attend only M. ANTONIO'S rolling-press, and to work off his plates, which then began to be marked with R. S. for RAPHAEL SANCIO, which was the name of URBIN, and with M. F. for MARCO fecit. Of these there is *A Venus* designed by RAPHAEL, *Abraham and his handmaid*. After this he graved all those *round designs* painted in the vatican by the same hand; likewise the *Caliope*, *Providentia*, *Iustitia*,



*titia*; the *Muses*, *Apollo*; *Parnassus*, the *Poets*, *Æneas* and *Anchises*, the famous *Galatea*, all of them after RAPHAEL : also *The three theological virtues*, and *Four moral*; *Pax*; *Christ and the twelve*; several *Madonas*; *St. Hierome*; *Tobit*; *St. Jo. Baptist*; and divers other *saints*; besides many prints after the cartoons of RAPHAEL, which had been designed to be wrought in tapestry and arras, as the stories of *St. Peter*, *Paul*, *Stephen*, *John*, *St. Catharine*; and *sundry heads to the life*, &c. especially that incomparable one of *Pietro Aretino* the poet. Some things likewise being sent by ALBERT DÜRER out of Germany to RAPHAEL, were, upon his recommendation, afterwards cut by M. ANTONIO, together with *The innocents*, *A cænaculum*, and *St. Cecilia's martyrdom*, of RAPHAEL's invention. Then he published his *Twelve apostles* in little; and divers *saints* for the help of painters, as *St. Hierom*; *The naked woman and the lion*, after RAPHAEL; *Aurora*; and from the antique, the *Three graces*.

MARCO DI RAVENNA was one of ANTONIO's scholars, who had also, together with AUGUSTINO VENETIANO, the honour to dignify his gravings with RAPHAEL's cypher; though the latter often used A. V. I. his own initial letters. Of both their cutting are *A Madona*, with *A Christ mortuus*; and in a large sheet *The B. Virgin praying*; and *A nativity* in great also: *The metamorphosis of Lycaon*; *A perfumer*; *Alexander magnus and Roxana*; *A cæna domini*; *The annunciation*; all designed by RAPHAEL. Besides these were set forth two stories of *The marriage of Psyche*; and indeed there was hardly any thing which ever RAPHAEL either painted or  

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designed,

designed, but what was graven by one or both of these workmen; besides divers other things after GIULIO ROMANO; viz. all that he painted in RAPHAEL's lodge, or gallery in the vatican, some whereof are signed with M. R. and others with A. V. to shew they had been imitated by others, as was *The creation*; *The sacrifice of Cain and Abel*; *Noah*; *Abraham*; *The passage over the red sea*; *The promulgation of the law*; *The fall of manna*; *David and Goliath*; which also M. ANTONIO had published before; as likewise *The temple of Solomon*; his *Judgment on the barlots*; *The queen of Sheba's visit*; and many other histories collected out of the *Old Testament*; all which were published before RAPHAEL's decease. For after that, AUGUSTINO wrought with BACCIO BANDINELLI, a sculptor of Florence, who caused him to grave his *Antonius and Cleopatra*, very rare things; with divers other designs, as *The slaughter of the innocents*, divers *Nudities*, and *Clad figures*; not to omit those excellent and incomparable drawings and paintings of ANDREA DEL SARTO after which he graved, though in the *Christus mortuus* not altogether succeeding so well as had been wished.

But to come again to MARCO ANTONIO, because there is not a paper of his to be lost. After RAPHAEL's death, did GIULIO ROMANO publish some of his own designs in print: I say, after his death; for before, though he were an excellent painter, yet durst he never take the boldness upon him. Such were *The duel of horses*; *A Venus*, which he had formerly painted; *The penance of Mary Magdalen*; the *Four evangelists*; and some

Basso



*Basso Relievos*; with many things that RAPHAEL had designed for the Corridor of the Vatican, and which were afterward retouched by TOMASO BARLACCHI. We will not contaminate this discourse, with those *Twenty vile designs* of GIULIO cut by M. ANTONIO, and celebrated with the impure verses of Peter Aretino, by which he so dishonoured this excellent art, as well as himself; because it deserved a severer animadversion and chastisement than was inflicted upon him for it: though, to commute for this extravagancy, he published *The martyrdom of St. Laurence*; in which he also reformed those designs of BACCIO BANDINELLI, to the great reputation of the art of CHALCOGRAPHY.

About the same time flourished GIOVANNI BATTISTA MANTUANO, disciple of GIULIO ROMANO; who published a *Madona*; his *Armed Mars and Venus*; *The burning of Troy*, an extraordinary peice; his prints are usually signed I. B. M.) also his *Three sheets of battles*, cut by some other hand; *A physician applying of cupping glasses to a woman*; *Christ's journey into Ægypt*; *Romulus and Remus*; the stories of *Pluto*, *Jupiter*, and *Neptune*; *The miseries of imprisonment*; interview of the *Armies of Scipio and Hannibal*; *St. John Baptist's nativity*, cut by Sebastiano de Reggio; all after GIULIO ROMANO.

GIORGIO MANTUANO set forth the *Facciata* of the pope's chapel; MICHAEL ANGELO's *judgment*; *St. Peter's martyrdom*; *The conversion of St. Paul*; &c. And some plates were sent abroad about the year MDXXX, eaten with aqua fortis after PARMENIANO. For, as [*ab ære, deventum ad tabulas ceratas*]

tas] “brass was succeeded by waxed tables,” in writing, the use of the palimpsestus, table books, [*plumbæ lamellæ*] “lead plates,” and the like; so happened it also in this art of CHALCOGRAPHY; and etching with corrosive waters began by some to be attempted with laudable success, as in this recital we shall frequently have occasion to remember. But, whether those sycimeters and blades brought us from Damascus, and out of Syria, and wrought with these strong waters, might give any light to this expeditious and useful invention, we are not yet informed; and the effect was sufficiently obvious, after that of the burin had been well considered.

UGO DA CARPI did things in stamp, which appeared as tender as any drawings, and in a new way of *chiaro oscuro*, or *mezzo-tinto*, by the help of two plates exactly counter-calced; one serving for the shadow, the other for the heightening. And of this he published *A Sybil* after RAPHAEL; which succeeded so rarely well, that he improved the curiosity to three colours; as his *Æneas and Anchises*, *Descent from the cross*, story of *Simon Magus*, a *David* after the same URBIN, and a *Venus*, do testify. This occasioned many others to imitate him; as, in particular,

BALDASSARE PERUZZI, who graved the *Hercules*, *Parnassus* and *Muses*; and FRANCISCO PARMEGIANO, who having set out *Diogenes* in this guise, a very rare print, instructed ANTONIO DI TRENTO in the art, who published his *Peter and Paul* in *chiaro oscuro*; *The Tyburtine Sybil*; and *A Madona*. But none was there who exceeded those  
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of BECCAFUMI; especially, his *Two apostles* in wood, and *The alchemist* in aqua fortis.

FRANCISCO PARMEGIANO (whom we already mentioned) may be esteemed for one of the first that brought the use of aqua fortis into reputation; so tender and graceful were some of his etchings, as appears in that rare *Descent of the cross*, *Nativity*, and several other pieces.

BAPTISTA VICENTINO, and DEL MORO set forth many curious *Landschapes*.

GIROLAMO COCU *The liberal sciences*, &c.

GIACOMO DEL CAVAGLIO cut many things after ROSSO FIORENTINO, as *The metamorphosis of Saturn into a horse*; *The rape of Proserpine*; *Antoninus and the swan*; some of the *Herculean labours*; a book of the *Gods* and their *transformations*, whereof part are after PERINO DEL VAGA; also *The rape of the Sabines*, an incomparable print, had it been perfect; but the city of Rome happening at that time to be in some disorder, the plates were lost. He graved likewise for PARMEGIANO *The espousals of our lady*, and *A rare nativity* after TITIAN; not to conceal his admirable talent in cutting of onyxes, chrystals, and other estimable stones.

ENEAS VICO DE PARMA engraved *The rape of Helena* after old Rosso; *A Vulcan* with some *Cupids* about him; *Leda* after MICH. ANGELO; *The annunciation* designed by TITIAN; the story of *Judith*; the portrait of *Cosmo di Medicis*, &c. also the *Contest 'twixt Cupid and Apollo before the Gods*; *The conversion of St. Paul* in great, a very rare stamp; *The head of Giovanni di Medicis*; *Charles the V*; and some rare *medals* which are extant in the hands of

the curious: he also published *St. George*; several *habits of countries*; the *stemmata* or trees of the emperors, and divers other famous *pedigrees*.

LAMBERTO SUAVE set forth thirteen prints of *Christ and his disciples*, far better graved than designed; also *The resurrection of Lazarus*, and a *St. Paul*, which are skilfully and very laudably handled.

GIO. BATTISTA DE CAVAGLIERI has cut *The descent from the cross*, *A Madona*, and many others:

ANTONIO LANFERRI, and TOMASO BARLACCHI graved divers things after MICHAEL ANGELO, and procured so many as were almost numberless: but what they published of better use, were divers *grotescos*, *antiquities*, and peices serving to *architecture*, taken out of the old buildings and ruins yet extant; which afterwards SEBASTIANO SERLIO refining upon, composed the better part of that excellent book of his: and of this nature are the things published by ANTONIO LABBACO, and BAROZZO DA VIGNOLA.

The famous TITIAN himself left some rare things graven with his own hand in wood, besides his *Pharoah* in the great cartoons, divers *landscapes*, *A nativity*, *St. Hierom*, *St. Francis*; and in copper, *A Tantalus*, and an *Adonis*; also in box *The triumph of faith*, *patriarchs*, *sybils*, *innocents*, *apostles*, *martyrs*, with *Our Saviour born up in a chariot by the four evangelists*, *doctors and confessors*; also the *B. Virgin*; a *St. Anna*, which he first painted in *chiaro oscuro* on the sepulchre of *Luia Trivisano* in *St. Giovanni e paola* at Venice; *Sampson and Dalila*; some *shepherds and animals*; *Three Bertuccie* sitting, and encompassed with *serpents* like the *Laocoon*; not to mention



tion what were published by GIULIO BUONASONI, and those which were cut after RAPHAEL, GIULIO ROMANO, PARMEGIANO, and several others.

BAPTISTA FRANCO, a VENETIAN painter, has shewed both his dexterity in the graver and aqua fortis also, by *The nativity, Adoration of the Magi, Predication of St. Peter, some Aets of the Apostles, Histories of the Old Testament*, after several excellent masters.

RENATO did divers rare things after Rosso, as in that of *Francis the first his passing to the temple of Jupiter, The salutation of the B. Virgin, and A dance of ten women*, with several others.

LUCA PENNI published his *Two satyrs whipping of Bacchus, a Leda, Susanna*, and some things after PRIMATICCIO: also *The judgment of Paris; Isaac upon the altar; A Madona, A Christ espousing of St. Catharine, The metamorphosis of Calista, Concilium Deorum, Penelope*, and some others in wood. Who does not with admiration and even extasy behold the works of FRANCESCO MARCOLINI? especially, his *Garden of thoughts, fate, envy, calamity, fear, praise*, so incomparably cut in wood.

Nor less worthy of commendation are *The gravings of GABRIELLE GIOLITO*, in the Orlando of Ariosto; as also those *Eleven peices of anatomy* made for Andrea Vessalius, designed by CALCARE the Fleming, an excellent painter, and which were afterwards engraven in copper by VALVERDE in little.

CHRISTOPHERO CORIOLANO graved *The heads* in VASARI's lives of the painters, being after the de-

signs of the same VASARI; they are in wood, and rarely done.

ANTONIO SALAMANCA did put forth *some very good things*.

ANDREA MANTEGNA, that admirable painter, engraved his *Triumphs of Cæsar* with great art; as likewise *Baccanalia*, and *Sea-Gods*, a *Christ taken from the cross*, his *burial and resurrection*, which being done both in brass and wood, were conducted with that skill, as for the softness and tenderness of the lights, they appeared as if they had been painted in miniature.

Nor may we here omit to celebrate for the glory of the sex, PROPERTIA DE ROSSI a Florentine sculptress, who having cut stupendous things in marble, put forth also some *rare things in stàmpi*, to be encountred amongst the collections of the curious.

And about this age, or a little after, flourished MARTIN ROTA, famous for his *Judgment* after MICHAEL ANGELO in a small volume, much to be preferred to that which is commonly sold at Rome in so many sheets; likewise his *St. Anthony*, and divers more. JACOMO PALMA has, besides his excellent *Book of drawing*, set forth many rare peices, very much esteemed.

ANDREA MANTUANO graved both in wood and copper: of his were *The triumph of our Saviour* after TITIAN, and some things in chiaro oscuro after GIOVANNI DI BOLOGNA, and DOMENICO BECCAFUMI, whom but now we mentioned; also *The Roman triumphs* in imitation of MANTEGNA, a *Christus mortuus* after ALEXAND. CASOLINI, &c.

Finally,



Finally, towards the end of this century, appeared 'AUGUSTINO and ANNIBAL CARRACHE, most rare painters and exquisite engravers; for indeed when these two arts go together, then it is, and then only, that we may expect to see the utmost efforts and excellency of the bolino. Amongst the famous peices communicated to us by these masters, we may esteem the *Monelli*, *Æneas* of BARROCIO's invention, and *St. Hierom*. After TINTORET, the large and famous *Crucifix* of three sheets in S. Rocco's school, which so ravished the painter; *Mercury* and the *Graces*; *Sapientia*; *Pax*; *Abundantia chasing Mars away*; the *Ecce homo* of CORREGGIO; *St. Francis* of CAVALIER VANNI; a *Venus* in little with a *Satyr*; and some other *nudities*, with something a too luxurious graver; *St. Giustina's martyrdom* of PAULO VERONESE; *St. Catherine*; and that renowned *St. Hierom* of CORREGGIO. Also in aqua fortis his brother ANNIBALE etched another *Venus*; *The woman of Samaria at the well*; a *Christ* in little; and a *Madona* with the *Bambino*, and *St. John*; the famous *St. Rock*; and *The spiteful coronation with thorns*; the *Christus mortuus* bewailed by the devout sex, the original painting whereof hangs in the duke of Parma's palace at Caprarvola, and is in the cut one of the tenderest and rarest things that can be imagined, abating the vileness of the plate, which was most unfortunately chosen, though, through that accident, rendered inimitable and never to be counterfeited. There is likewise his *Magdalen*, and *A landscape* touched with the graver a little; likewise a *Silenus*; all of them incomparably designed: nor indeed,

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did any of the fore celebrated artists exceed the CARRACCI, especially ANNIBALE, for the nobleness and freedom of his postures, bodies and limbs, which he expressed in greatest perfection. We may not omit *The purification*, which he engraved and VILLAMENA made in large; nor the *St. Anthony*, the original whereof is in the palace of signior Francisco della Vigna at Venice; nor lastly, *The resurrection*, and the two *Cenacula*.

In the time of Sixtus Quintus, and since, lived FRANCISCO VILLAMENA a rare workman, whether considered for the equality of his hatches, which he conducted with a liberty and agreeableness fuitable to the perfection of his design, as is sufficiently apparent in that famous plate, which he engraved after PAULO VERONESE, representing *Christ in the temple*; or in those things after the Vatican paintings by RAPHAEL, some whereof being never finished, came into a private hand: *The triumphant Venus on the sea*; *Moses*; some cuts after FREDERIC BARROCCIO in aqua fortis; divers *Catafalcos* of excellent architecture; *Ignatius Loyola*; the story of *Psyche* containing many sheets; *A combat of men* casting stones at one another; and lastly, that laborious and useful book, comprehending *The historical column of Trajan*, designed by GIULIO ROMANO, and GIROLAMO MUTIANO, which at my being at Rome (then quite out of print) I procured of his widow who was then living, but would not part with the plates out of her sight.

GIOVANNI MAGI was an excellent painter and etcher, as he has sufficiently discovered in his rare *perspectives*, *landscapes*, and his *Roma* in the larger  
cartoon;

cartoon; likewise in the *Nine privileged and stationary churches*; with the *Three Magi* who offer presents to our Saviour, in allusion to his name.

LEONARDO, ISABELLA, and BERNARDINO PARASOL, that we may furnish all the sorts of art in this kind, cut exquisitely in wood, which is a graving much more difficult; because all the work is to be abated and cut hollow, which is to appear white; so that (by a seeming paradox) as the matter diminishes the form increases, as one wastes the other grows perfect. These all flourished about the year MDLX, and left us three little histories of the *Salutation*, *Visitation*, and *St. John Baptist*; also *Christ's washing his disciples feet*; and the *cuts* to Castor Durante's herbal. ISABELLA, who was his [LEONARDO's] wife, published a book of *All the sorts of points, laces, and embroideries, with other curious works for the ladies*, being all of her own invention, except the frontispiece only, which is VILLAMENA's; and *The plants* in the herbal of the prince Cesi d' Aquasporte, a learned person of that age. Lastly, the son did also put forth some few things of his work; but was a far better painter in fresco.

ANTONIO TEMPESTA was a most exact and rare designer; for which his works are much more estimable, than for the excellency of his points and needles. He has left us of his essays in aqua fortis, *The histories of the fathers*; *The twelve months of the year*; *Roma* in a very large volume; an incomparable book of *Horses*, and another of *Hunting*, the plates now worn out and retouched with the bolino; *St. Hierom*, and *A judgment*; *The wars of Charles the fifth*

*fifth* rarely performed; *The metamorphosis of Ovid*; *The battles of the Jews*, especially that of the *Amalekites* in great; *The creation*, and *Old Testament*; *Torquato Tasso's Jerusalem liberata*; *The birds and falconry* in Pietro Olina's book, with divers others well known, and much esteemed by the virtuosi.

CHERUBINO ALBERTI has celebrated his incomparable graver in that *Presentation of our Lord in the temple*, *The Adam expelled out of paradise*, in the *Puti*, divers *vase*, and other peices, which he wrought after POLYDORO DI CARAVAGGIO and MICHAEL ANGELO, commonly sold at Rome, and universally collected.

HORATIO BORGIANI cut *The history of the bible* in the *peristyle* of RAPHAEL at the Vatican, so often made mention of, and out of which, as from a school of the noblest science, most of the great painters of the world have since taken forth their lessons. He likewise published some things in *chiaro oscuro*, which were rarely heightened.

RAPHAEL GUIDO, a Tuscan, engraved many peices after CAVALIER ARPINO, as *The flagellation*, *Romulus*, *Icarus*, *The Angelus custos*, *Ceres*, *Bacchus*, *A Christus mortuus*, and *St. Andrew the apostle* after BARROCCIO.

GIOVANNI BAPTISTA DELLA MARCA put forth many devices of *shields*, *armour*, *busts*, and *trophies*, cut in wood.

To these we might add those excellent things of CAMILLO GRAFFICO, and CAVALIER SALIMBENE, ANNA VAIANA, with innumerable more. But we have yet other fruitful countries to visit, to  
whose



whose praises we must be just; only we may not forget the incomparable STEPHANO DELLA BELLA, a Florentine painter, now, or lately living, whose entire collection in aqua fortis is deservedly admired, and here in particular to be celebrated by me, in acknowledgment of some obligation I have for his civilities abroad. And of this artist's works, flowing, and most luxurious for invention, are those things which in imitation of CALLOT he did in little, being yet very young: as *The scænes*, and *Dances of the horses*, at the marriage of the duke of Tuscany; *compartimenti*, *cartels*, *ornaments*, and *capricios*, for carvers and embroiderers; *A book of gobbi*, and divers *vassa*, *landscapes* in rounds, and others; *A book of beasts* done exceedingly to the natural; *The principles of design*, *heads*, and other touches very rare and full of spirit; several peices of *Our lady*, *Christ*, *St. Joseph*, &c. *Jacob's descent into Ægypt*; *The procession and exposure of the sacrament*, where there is an altar of curious architecture enriched with festival ornaments; *The cavalcado of the Polonian embassador into Rome*, with divers other proceedings, peices of *Polonians*, *Persians*, and *Moors on horseback*, breathing a rich and noble fancy; also *sieges*, *engines for war*, with *skirmishes*, *land and sea fights*; *The metamorphosis of Ovid*; *The Sultana and her son taken by the knights of Malta*; and to conclude, (for there is no end of his industry) the prospect of *The Pont Neuf at Paris*, than which there is not certainly extant a more lively representation of the busy genius of that mercurial nation; nor a peice of greater variety as to all encounters and accidents, which one can imagine may happen  
amongst

amongst so numerous a people and concourse of mankind.

Lastly (for they were likewise some of them gravers in copper and very rare CHALCOGRAPHERS) we must not omit to make honourable mention here of those incomparable sculptors and cutters of medals, whether in gems or metals; such as were (besides those we touched in the former chapter) Vittor, Gambello, Giovanni dal Cavino the Padouan, and a son of his; Benevento Gellini, Leone Aretino, Jacopo da Treffo, Fred. Bonzagna; and, above all, Gio. Jacopo, who has almost excelled, at least approached the ancients: to these we may add, Giovanni da Castel Bolognese, Matteo dal Nasaro, Giovanni dal Cornivole, Domenica Milaneze, Pietro Maria de Pescia, Marmita, Ludovico his son, and Valerio Vincentino, who had been in England in the time of Queen ELIZABETH, and left a sardonix which he cut, representing the head of that famous heroine, inferior to none of the ancients. There was likewise Michelino, who, with the above named Ludovico and Vincentino, had so accurately counterfeited the *ancient medals*, that the most knowing antiquaries were often at a loss to distinguish them. Such were also Luigi Arichini, Aleffandro Cæsari called the Greek, so much celebrated for that stupendous medalion of *Paul the third*, and *The head of Photius* the Athenian, which he cut in an onyx, comparable, by the universal suffrages, to any of the ancients. We could reckon up the works also of many of the rest, but it is not requisite after we have given this taste, and would merit an express treatise. Likewise those of Antonio  
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de Rossi, Cosimo da Trezzo, Philippo Negarolo, Gaspar and Girolamo Misuroni, Pietro Paulo Galtotto, Pastorino di Sienna; not omitting that famous Pharadoxus of Milan, Fran. Furnius, and Severus of Ravenna, &c. whose works were in gold, silver, copper, steel, agates, cornelians, onyxes, chrystal, jasper, heliotrope, lazuli, amethysts, &c. yea, and to shew how much some of those modern masters exceeded the ancients, even the diamond, that hitherto insuperable gem, was subdued by the famous Treccia of Milan, who with stupendous success cutting *The king of Spain's arms* in a noble table, was the first that ever engraved, or made impression into that obdurate stone. It will become such to be well acquainted with these masters labours and their manner, who aspire to be knowing, and to improve their judgment in medals and intaglias, that necessary, ornamental, and noble peice of learning; and not only to be well skilled in their way of design, but to be able also to perform something in the art themselves: for such were those ingenious and illustrious spirits, Geo. Battista Sozini of Sienna, and Rosso de Giugni of Florence, gentlemen of note; and such, with us, is our noble and worthy friend, ELIAS ASHMOLE, Esq;., whose learning and other excellent qualities deserve a more glorious inscription.

Finally, that excellent medallist monsieur ROTI, now entertained by his MAJESTY for the mint, and a rare workman, as well for intaglias in stone, as metal, is not to be here omitted.

We shall speak in the next of those GERMANS and FLEMINGS who excelled in the art of CHALCOGRAPHY;

COGRAPHY; not that they have exceded some of the FRENCH, but because they were before them, and universally admired: Of these, the [*antefignani*] “leaders” were the forementioned ALBERT DURER, that prodigy of science, whose works we have already recounted upon occasion of MARCO ANTONIO, and therefore shall here forbear the repetition; as also those of LUCAS, whose works (consisting in all of about seventy sheets, and which I have known sold for near an hundred pounds sterling, to one \* that as well understood the value of money, as of that rare collection, he being one of the greatest merchants of books in Europe) are to be taken blindfold, as they say; provided the impressions be black, well conserved, of equal force, and not counterfeit, as there are several of them which be, discernible only by the curious and accurately skilful: for such (amongst others of DURER’S) are *The creation of Adam*; *The story of Lot*; *Susanna*; *The crucifix*, which he cut in a small round plate of gold for the emperor’s sword, and is fixed on the pommel; not before mentioned, his *Armed cavalier and satyr*; and, indeed, almost all that ever he, or LUCAS, graved and set forth.

The works of ALDEGRAVE, who came very near ALBERT, and flourished about the same age, are worthy the collection. His peices are distinguished by the cypher of his initial letters, in imitation of DURER; as likewise the author of the *Septem opera misericordiæ*, *Stories of the book of the kings*, *Artemisia*, &c. whose engravings are

\* Master BLEAU of Amsterdam

counterfigned with G. P. I. B. published *The four evangelists, Adam, A country fellow, A bishop, A cardinal, satyrs, &c.* M. *The prodigal son, The evangelists, &c.* some whereof are copies after ALBERT, and most of their works done in small plates.

HANS SIBALD BEME hath done wonders in those *small figures, stories, and nakeds*, which he published: it shall not be requisite to recite here the catalogue; because his mark I-s-B. is fixed to most of his works, though now and then profaned by the hands of others.

JEROME COCK, a Fleming, cut *A Moses*; thirty-two sheets of the story of *Psyche*, designed by one MICHAEL a painter of the same country, very rarely conducted; also *Dalila and Samson*; *The destruction of the Philistines*; *The creation of Adam, &c.* twenty-seven stories of the *Old Testament* nobly designed by MARTINO, and as well graved: also *The history of Susanna*; another book of *The Old and New Testament*; *The triumph of patience*, a rare cut; *The heart on the anvil*, and divers emblems full of curious figures; many *Sacred triumphs*; *Fraud*; *Avarice*; a *Bacchanalia*; and *A Moses* after BRONZINI; in emulation whereof GIO. MANTUANO published his *Nativity*, an incomparable print: after which JEROME graved for the inventor, twelve great sheets of *Sorceresses*, *The battles of Charles the V*; and for URIESSE a painter, the *Perspectives* which pass under his name, with twenty leaves of several *Buildings*, besides *The St. Martine* in a book full of *Devils*; for GIROL. BOS, *The alchemist, The seven deadly sins, The last judgment, a Carnival*; and, after FRANS FLORIS ten peices of *Hercules's labours*,

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*The duel of the Horatii and Curiatii, The combat of the Pigmies and Hercules, Cain and Abel, Abraham, The decision of Solomon between the two harlots, and, in sum, all the actions of human life.*

And now that we mentioned FRANS FLORIS of Antwerp, the rare things which he published in *stamp*, purchased him the name of THE FLEMISH MICHAEL ANGELO.

— Of the same country was that incomparable CORNELIUS CORT. We will commence with *The judgment of MICHAEL ANGELO*, which he cut in little: most of his things were after FREDERIC ZUCCHERO, and some few of RAPHAEL's; besides his landshapes, and other gravings after GIROLAMO MUTIANO, which are very excellent: also *John Baptist, St. Hierom, St. Francis, Mary Magdalen, St. Eustachius, The lapidation of St. Stephen* designed by MARCO VENUSTO the Mantuan: *A Nativity* after THADEO ZUCCHERO, *St. Anne*, &c. also *A Nativity* in great after POLYDORE; *The transfiguration; The school at Athens; The battle of elephants*; some gravings after don JULIO CLOVIO and TITIAN, which had they been accompanied with that tenderness, and due observation of the distances, that accomplished the succeeding gravers, had rendered him immortal, so sweet, even, and bold, was his work and design in all other considerations. We mentioned TITIAN: for about MDLXX CORN. CORT did use to work in that famous painter's house, and engraved for him that *Paradise* he made for the emperor, *St. Lazarus's martyrdom, Calista and the nymphs, Prometheus, Andromeda, the forenamed Magdalen in the desert*,

desart, and *St. Hierom*, all of them of TITIAN's invention.

We come now to JUSTUS, JOHN, ÆGIDIUS, GILES, RAPHAEL, and RALPH SADELER, who lived in the time of the emperor Rodolphus, and published their almost numberless labours: we can therefore instance but in some of the most rare; such as were that book divided into three parts: 1. *Imago bonitatis*, 2. *Boni & mali scientia*, 3. *Bonorum & malorum consensio*, designed by MARTIN DE VOS; *The Vestigia of Rome*, tenderly and finely touched in fifty sheets; *The twelve Roman emperors and empresses* after TITIAN, rarely engraved by GILES; a *Madona with our Saviour*, and *St. Joseph* after RAPHAEL URBIN; *Christus Flagellatus*; and *The head of Rodolphus II.* with various capriccios and inventions about it; as also that of the *Emperor Mathias*, adorned with the chaplet of medals: *The calling of St Andrew*, by JOHN and GILES in brotherly emulation: *Four books of Eremites* admirably conducted by RAPHAEL: *A Cæna Domini* after TINTORET, and another *Flagellation of ARPINO's*, divers *Landschapes*, *The twelve months*, *The great ball at Prague*, *The effigies of Martin de Vos*, by ÆGIDIUS: *The emperor and empress in their robes of state*; *An adoration of the Magi* after ZUCCHERO; *Adonis and Venus* after TITIAN; *A crucifix* after JAC. PALMA; *A resurrection in great*; *The rich Epulo*; *St. Stephen's lapidation*, the original whereof is at Friuli; a *St. Sebastian*; these by GILES: JOHN engraved after M. DE VOS, a scholar of TINTORET's already mentioned, *The creation*, and *Many histories out of Genesis*: RALPH cut



also *The life of Christ*, and *The credo* by way of emblem: in sum, for their whole collection is not to be crowded into this catalogue, they have all of them published such incomparable gravings, that 'tis the greatest pity in the world, they had not flourished in the time of the great RAPHAEL URBIN, and the good masters; for they were not only accurate and punctual imitators, but gave to their works that softness, life, and color, (as artists term it) which accomplishes all the rest; especially JOHN and RAPHAEL in what they graved after MICH. DE VOS, BASSANO, and others, whose rusticities they set forth. Those of ÆGIDIUS in great, being *A descent from the cross*, of BARROCCIO's invention; the other, *A Flagellation*, designed by GIOSEPPINO, can never be sufficiently celebrated.

After the SADELERS appeared HERMAN MULLER, with a very bold bolino; and likewise JANUS who engraved many things after SPRANGERS, worse chosen (for the convulsive and even demoniac postures) than executed.

But the imitations of the graver by SIMON FRIJS the Hollander, who wrought with the aqua fortis of the refiners, are altogether admirable and inimitable, the stroke and conduct considered, had the design (excepting those of his birds which are indeed without reproach) contributed in any proportion to his dexterity.

After him came the Swiss MATTHEW MIRIAM, who, had he performed his heightenings with more tenderness, and come sweetly off with the extremities of his hatchings, had proved an excellent master. His works are useful and innumerable in towns,  
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*landſchapes, battles* (thoſe eſpecially fought by the great Guſtavus) &c. The ſoft verniſh and ſeparating aqua fortis was the inſtrument he uſed.

We have ſeen ſome few things cut in wood by the incomparable HANS HOLBEIN the Dane, but they are rare, and exceeding difficult to come by; as his *Licentiousneſs of the friers and nuns*; *Eraſmus*; *The dance macchabre*; the *Mortis imago*, which he painted in great in the church at Baſil, and afterward graved with no leſs art; and ſome few others. But there is extant *A book of ſeveral figures*, done in the ſame material by one JUSTUS AMMANNUS TIGUR MDLXXVIII, which are incomparably deſigned and cut; in the epiſtle whereof, one HOLT-ZHUSEN, a gentleman of Franckfort, is commended for his univerſal knowledge, and particularly his rare talent in this art, which it is there ſaid he ſhewed by wonderful contrivances at the celebration of Martin Luther's nuptials, and therefore worthy to be taken notice of.

HANS BROſSEHAEMER, beſides ſeveral other things, hath cut in wood *A triumph of the emperor Maximilian into Nuremberg*.

VIRGILIUS SOLIS graved alſo in wood *The ſtory of the Bible*, and *The mechanic arts* in little; but for imitating thoſe vile poſtures of Aretine, had his eyes put out by the ſentence of the magiſtrate.

HENRY GOLTZIUS was a Hollander, and wanted only a good and judicious choice to have rendered him comparable to the profoundeſt maſters that ever handled the burin: for never did any exceed this rare workman; witneſs, thoſe things of his after GASPARO CELIO, *The Galatea* of RAPHAEL

performed some things in little very laudably. Nor with less ingratitude, amongst others, may we forget the *Nova reperta* of STRADANUS by THEODORE GALLE, who also published *The whole process of making silk of the worm*, and certain other works in manufacture, all of them represented in sculpture.

MALLERY, in his *Peccati fomes* after MIC. DE Vos, has performed wonders, as to the subtilty and imperceptible ductus of the graver.

BOLSWERT set forth the *Sacra Eremus Asceticarum*, after BLOMAERT and others; but above all is he to be celebrated for those rare heads, and other stories graved after the paintings of RUBENS and VAN DYKE, which, for their sakes, who are diligent collectors of the renowned persons of the late age, we shall not think amiss to mention. Such were *The duchess of Orleans*, *archduke Albert*, *Justus Lipsius*, and *others*, after VAN DYKE; *Lessius* and *Bellarmino*, jesuits, after DIEPENBEC. After the same hands did PAULUS PONTIUS grave the head of *Sigismund king of Poland*; *Count Pimentelo*, &c. after RUBENS; *Don Phil. de Gusman*; *Don Alvarez Buzan*, an incomparable cut; *Don Carolus de Columna*; *Rubens's picture bare headed*, for there is another in *ibat*: *Gasp. de Grayer*; *Simon de Vos*; *Maria de Medicis*; *Cesar Alexand. Scaglia*; *Const. Hugens*, the learned father of our most ingenious friend monsieur Soylecom, so worthily celebrated for his discoveries of the annulus about Saturn, the pendulum clock, and an universal mathematical genius; *Gasper Garartius* the lawyer; *Gasp. Revestyn*; *Gustavus Adolphus king of Sweden*; *Jacobus de Breuch*; *The princess of Brabonson*; that rare head of *Frederic Henric*

*Henric prince of Orange*; and his own, with many more after VAN DYKE; besides the jesuit *Canisius*, R. URBIN painter, and others, whom he graved after DIEPENBEC, &c. And since we mentioned Sir PETER PAUL RUBENS, we may not pretermit those many excellent things of that great politician, a learned and extraordinary person, set forth in so many incomparable gravings by the admirable works of SUANNEBOURG, the above named PONTIUS and BOLSWERT, NESSE, VOSTERMAN, VORST, and other rare masters in this art: such are (to instance in some only) his *Battle of the Amazons*, *St. Roch*, *Our Saviour composed to burial*, *The fight of lions*, his great *Crucifix*, *Conversion of St. Paul*, *St. Peter in the ship*, *A Nativity*, *The Magi*, *The bloody catastrophe of Cyrus*, *Solomon's first sentence*, *St. Catharine's espousal*, *The tribute demanded of our Lord*, *Susanna and the elders*, *St. Laurence martyr'd*, *The palaces of Genoa*, with divers others to be encountered amongst the merchants of prints, who frequently vend the copies for the originals to the less wary chapmen. CHRISTOPHER JEGHER has cut *The temptation of our Saviour* in wood, very rarely performed after this great master. And, besides the former mentioned, LUCAS VOSTERMAN, and VORST, are never to be forgotten, so long as the memory of his [RUBENS's] scholar Sir ANT. VAN DYKE is famous, for the heads of the marquis *Spinola*, *Char. de Mallery*, *Horatius Gentilescus*, *Jo. count of Nassau*, *Van Milder*, *P. Stevens*, and *Cor. Sachtleven*, which he engraved after a new way, of etching it first, and then pointing it (as it were) with the burin afterwards, which renders those latter

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ter works of his as tender as miniature ; and such are the heads of VAN DYKE himself, *Jo. Lievens*, *Cor. Schut*, *Corn. de Vos*, *Deodat. del Mont*, *Lucas van Uden*, *Jodocus de Momper*, *Wencest. Coeberger*, painters; *count de Ossuna*, *duke of Bavaria*, the *arch-duchess Clara*, the *last duke of Orleans*, *Anton. Connebison*, *P. Stevens*, and many others ; together with those other peices of history, viz. *The sepulture of Ckrift*, and a *St. George*, after RAPHAEL ; *Magdalen under the cross*, *Our Saviour in his agony* after CARRACHE ; *The Susanna*, *St. Laurence*, and what but now we mentioned after RUBENS ; divers heads after HOLBEIN, as that of *Erasmus*, the *duke of Norfolk*, and others of the *Arundelian* collection.

VAN VORST, competitor with VOSTERMAN, has likewise graven a number of heads after VAN DYKE. I shall only name the learned *Sir Kenelm Digby* in a philosophical habit ; our famous architect *Inigo Jones*, and those two incomparable figures of *Charles the martyr* and his *Royal consort* the queen mother now living. And to shew what honour was done this art by the best of painters,

SIR ANTHONY VAN DYKE did himself etch divers things in aqua fortis ; especially *A Madona*, *Ecce Homo*, *Titian and his mistress*, *Erasmus Roterodamus*, and touched several of the heads before mentioned to have been graved by VOSTERMAN.

After this great master's paintings, did PETER DE JODE grave the effigies of *Genovesa widow to Car. Alex. duke of Croi* ; *Paulus Helmatius* ; the learned *Puteanus* ; the bishop of *Gendt*, the face whereof is thought to be etched by VAN DYKE himself ; he graved *Jo. Snellinx* a painter ; besides a  
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book of designing, very rare: and the many other prints after his master GOLTZIUS (whose disciple he was) which both PETER, and his son of the same name, have engraved for monsieur Bon Enfant of Paris, &c.

COLAERT graved some things rarely in steel. SUYDERHOEF has engraven the heads of most of the learned Dutch, after several painters with good success; as those of *Heinsius*, *Grotius*, *Barleus*, &c. not forgetting that stupendous lady *Anna Maria a Schureman*, &c.

JO. BAUR has designed his *Battles* with a fine spirit, but without care in the etching.

VANDER THULDEN published the whole history of *Ulysses*, being the work of the famous PRIMATICCIO at Fontainebleau, etched also in aqua fortis, and so designed as few pretenders to this art did ever exceed him: and so, as we but lately mentioned, are the papers of the inimitable SUANEBOURG, which strike a ravishing effect in all that behold them, for the admirable tenderness, and rare conduct of the hatches; especially those which he cut after the drawings of ABRAHAM BLOMAERT, and RUBENS.

But now that we mention BLOMAERT, whose works we have celebrated in general, because they smell something of a Dutch spirit, though otherwise well engraved; there is at Rome (if we mistake not) a son of his named CORNELIUS, who in that *St. Francis* after GUIDO RENI, and those other peices after the design of those great masters monsieur POUSSIN, PIETRO CORTONA, &c. to be seen in the books set forth by the jesuit Ferrarius, his *Hesperides*,

*perides*, *Flora*, *Ædes Barberini*, &c. hath given ample testimony how great his abilities are; for, certainly, he has in some of these stamps arrived to the utmost perfection of the bolino, though some workmen will hardly allow him this elogie. But those things of the incomparable NATALIS A LIGEOIS, (and therefore reckoned here amongst the Germans) pass without the least contradiction for the utmost effort of that instrument: such are that *St. Catharine's espousals* after BOURDON, which seems to be a very peice of painting; the *Two Madonas* in contest with POILLY; *The Thesis*, and *The chapter of the Carthusians*, all after the life and his own design, a stupendous work: also the head of *Jacob Catz*, one of the States of Holland, painted by DUBORDIEU; and some few things more, as the exactness and curiosity of what he undertakes requires, sufficient to discover the admirable perfection of this great artist: for we do not mention several *Frontispeices*, which he has likewise engraven with equal industry.

FERDINAND has, besides many others, graved after the same BOURDON, *The story of Ulysses and Andromache*.

URIESSE and VERDEN are famous for their *Perspectives*.

WINEGARD his *Roman Vestigia*, &c.

WILLIAM HONDIUS, besides those things which adorn his *Maps*, which are the largest planispheres, has very rarely engraven his own head after a painting of VAN DYKE: nor with less art has VAN KESSEL done that of *Charles the fifth* after TITIAN; *Clovet* and *Car. Scribonius* the-jesuits.

CAUKERN

CAUKERN has graven the story of that *Pious Daughter*, who gave suck to her imprisoned father ; *A fight of Boors* ; with divers others after RUBENS and VAN DYKE ; &c. besides those which are extant in Mr. Ogilby's *Homer*, *The Bible*, *My lord of Newcastle's Cavalerizzo*, &c. designed by DEIPENBEC, whose rare talent, that theatre or temple of the *Muses*, published by that curiously learned and universal collector of prints, the ABBOT OF VILLOIN, (of whom we shall have occasion to discourse in the next chapter) does sufficiently illustrate.

LUCAS KILIANUS has rarely graved *The murder of the Innocents* ; *The miracles of the Fish* ; *The Annunciation*, *Circumcision*, and some plates in the *Hortus Eystettensis*, &c.

VISCHER, viz. CORNELIUS (for there is another who has published divers *Landschapes*) hath most rarely etched a certain *Dutch Kitchen*, where there is an old man taking tobacco, whilst his wife is frying pancakes ; also *A Fidler* accompanied with boys and girls, painted by OSTADE : but above all, admirable is *The Descent*, or *Christus Mortuus*, after TINTORET, both graved and etched, as, indeed, I should have said of the rest.

VOVILLEMONT has etched *Our Saviour chasing the sacrilegious merchants out of the temple*, after the same TINTORET ; which is very rare.

NOLP *The twelve months*, especially the boisterous *March*.

LOMBART, many plates for Mr. Ogilby's *Virgil* ; as likewise that industrious interpreter's picture after our famous Mr. LELY, in which he has performed  
laudably :



laudably: nor must I here forget Mr. HERTOEC, who has graved the frontispiece for ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ in folio, and many other.

To these we may add the incomparable REMBRANDT, whose etchings and gravings are of a particular spirit; especially *The old woman in the fur*; *The good Samaritan*; *The Angels appearing to the shepherds*; divers *Landschapes* and *Heads from the life*; *St. Hierom*, of which there is one very rarely graven with the burin; but, above all, his *Ecce Homo*, *Descent from the cross* in large, *Philip and the Eunuch*, &c.

WENCESLAUS HOLLAR, a gentleman of Bohemia, comes in the next place; not that he is not before most of the rest for his choice and great industry (for we rank them very promiscuously both as to time and pre-eminence;) but to bring up the rear of the GERMANS with a deserving person, whose indefatigable works in aqua fortis do infinitely recommend themselves by the excellent choice which he hath made of the rare things furnished out of the ARUNDELIAN collection, and from most of the best hands and designs; for such were those of LEONARDO DA VINCI, FR. PARMENSIS, TITIAN, GIULIO ROMANO, A. MANTEGNA, CORREGIO, PERINO DEL VAGA, RAPHAEL URBIN, SEB. DEL PIOMBO, PALMA, ALB. DURER, HANS HOLBEIN, VAN DYKE, RUBENS, BREUGHEL, BASSAN, ÆLSHEIMER, BROWER, ARTOIS, and divers other masters of prime note, whose drawings and paintings he hath faithfully copied; besides several books of *Landschapes*, *Towns*, *Solemnities*, *Histories*, *Heads*, *Beasts*, *Fowls*, *Insects*, *Vessels*,  
and

and other signal peices, not omitting what he hath etched after DE CLEYN, Mr. STRETER, and DANKERT for Sir ROBERT STAPLETON's *Juvenal*, Mr. Ross his *Silius*, *Polyglotta Biblia*, *The Monasticon* first and second part, Mr. DUGDALE's *St. Paul's* and *Survey of Warwickshire*, with other innumerable *Frontispeices*, and things by him published and done after the life; and to be [*eo nomine*] "on that account" more valued and esteemed, than where there has been more curiosity about chimæras, and things which are not in nature: so that of Mr. HOLLAR's *Works* we may justly pronounce, there is not a more useful and instructive collection to be made.

The learned HEVELIUS has shewed his admirable dexterity in this art, by the several *Phases* and other *Ichonisms* which adorn his *Selenography*, and is therefore one of the noblest instances of the extraordinary use of this talent for men of letters, and that would be accurate in the *Diagrams* which they publish in their works.

The no less knowing ANNA MARIA A SCHURMAN is likewise skilled in this art with innumerable others, even to a prodigy of her sex. For the rest, we shall only call over their names, after we have celebrated the extravagant fancies of both the BREUGHELs, as those of *The Seven deadly sins*, *Satyrical peices* against the *Nuns* and *Fryars*; with divers *Histories*, *Drolleries*, *Landschapen*, *fantastic Grylles* and *Grotesques* of these two rare *Rhyparographs*; not farther to tire our reader with the particulars and several works of Ostade, Corn, Clock, Queborne, Custos, Le Delfe, (who has put forth  
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the portraits of many learned persons) Dors, Falck, Gerard, Bens, Moeltuer, Grebber, Geldorp, Hopper, Gerard, Bens, Chein, Ach. d' Egmont, de Vinghe, Heins, Ditmer, Cronis, Lindoven, Mirevel, Kager, Coccien, Maubease, Venius, Firens, Pierets, Quelinus, Stachade, Sehut, Soutman, Vanulch, Broon, Valdet, Loggan, whom we expressly omit; because we have introduced a sufficient number, and that this chapter is already too prolix.

Only we would not omit mynheer BISCOP, a learned advocate, now of Holland, who for his *Story of Joseph and Benjamin* where the cup is found in his sack, and those other few cuts among the hands of the curious, must not be passed over in oblivion; as we had like to have done some of the old and best masters, by having hitherto omitted

DRUEFKEN his *King of the boors in Hungary* eaten alive by the rebels whom he seduced, with some other cuts in wood known by his mark, which was commonly a cluster of grapes.

PIETER VAN AELST, his *Cavalcade of the grand signior to Sancta Sophia*, and several *Turkish habits*; on which subject also,

SWART JAN VAN GROENNIGHEN has set forth many remarkable things, *Caravans, Pilgrimages to Mecca, &c.*

LUCAS CRANACH, *Tiltings, Huntings, German habits*, and *The portraits* of all the dukes of Saxony to his time.

JOOS AMMANUS (whom we already mentioned) divers of the *Mechanic arts*; not omitting all those excellent

excellent wood cuts of HANS SCHINFLYN, and ADAM ALTORF; especially this last, known by the two capital AA of the Gothic form, included one within the other, as the D is in that of ALBERT DURER'S.

HUBERT GOLTZIUS has cut in wood *A book of the Roman emperors* in two colours. This name recalls to mind an omission of ours in some of those excellent CHALCOGRAPHERS already recorded; and, in particular, the incomparable imitations of HENRY GOLTZIUS after LUCAS VAN LEYDEN in *The Passion, The Christus mortuus* or *Pieta*; and those other six peices, in each of which he so accurately pursues DURER, LUCAS, and some others of the old masters, as makes it almost impossible to discern the ingenious fraud.

We did not speak of *The heads of the famous men in the court of the emperor*, set forth by ÆGIDIUS SADELER; as RAPHAEL (his brother) had the *Bavaria Sancta*, representing all the saints of that pious country.

ALBERT DURER'S *Tenerdank*, or romantic description of *The amours of Maximilian and Maria de Burgundy*: the book is in high Dutch. He has likewise cut PETRARCH'S *Utriusque fortunæ remedia*; which admirable treatise being translated into the German language, is adorned with the gravings of HANS SIBALD BEHEM, AMMANUS, ALDEGRAVE, and most of the rare masters of that age. Finally, he has cut *The stories of Apuleius his golden ass*; and sprinkled divers pretty inventions and capriccios in an old impression of *Cicero's epistles*. And with this recollection of what we had omitted in the foregoing paragraphs (to which they are reducible) we

will take leave of the DUTCH sculptors, and pass on to

The FRENCH, who challenge the next place in this recension, for their gravings in *Taille Douce*, which began to be in reputation after Rosso, the Florentine painter, had been invited and carested by that worthy and illustrious MECÆNAS of the arts, FRANCIS the first: about which time PETIT BERNARD of Lyons published *The stories for the Bible of St. Hierom*; performing such things in little, for the design and ordonance as are worthy of imitation; so greatly he approached the antique in the garb of his figures, distances, architecture, and other *accessories* of the story. We have some of these engraven by this artist, and printed long since at Lyons, with the argument under each cut in the English verse of those times, which appears to have been done about the beginning of the reformation, when, it seems, men were not so much scandalized at holy representations.

NICHOLAS BEATRICIUS, a Lorâneze, graved his *Horse conflicts*, and several *Books of animals and wild beasts*, *The widow's son raised to life*, *The annunciation* after MICHAEL ANGELO, *The ark of the catholic church* after that rare table of mosaic in St. Peter's of Giotto, &c.

PHILIPPUS THOMASINUS's labours are worthy of eternity, so excellent was his choice, so accurate his graver: witness *The fall of Lucifer*, *The universal judgment*, *The ship* we but now mentioned, *The seven works of mercy*, *B. Felix*, *The miracles of the Capucines*, *The statues of Rome* in little, the labours of many famous persons, *The baptism of our Saviour* after



after SALVIATI, *St. John the evangelist in the boiling oil*, *St. Stephen's lapidation* after ANT. POMARANCIO, *The Magi* of ZUCCHERO, *Mary presented in the temple* of BARROCCIO, *The life of St. Catharine*, *Fama*, *divers Sea monsters* after BERNARDINO PASSERO, and some things of VANNI; not to omit his *Camea* collected from several curious agates and other precious stones, besides *Shields*, *Trophies*, *Gordian Knots*, with variety of *Instruments*, and other works too long here to recite minutely.

CRISPINUS DE PAS and his sister MAGDALEN (whether French or Dutch) have engraven many excellent things after BREUGHEL; especially *Landscapes*, *The persecution of the prophets and apostles*, with several more: but that *Liberum Belgium* by SIMON DE PAS his father, or brother, (I know not whether) dedicated to prince Maurice of Nassau, is a very rare cut.

Who has not beheld with admiration the incomparable burin of CLAUDIUS MELAN, celebrated by the great Gassendus, and employed by the most noble and learned Perieskius? *The Sudarium of St. Veronica*, where he has formed a head as big as the life itself with one only line, beginning at the point of the nose, and so by a spiral turning of the graver finishing at the utmost hair, is a prodigy of his rare art and invention, because it is wholly new, and performed with admirable dexterity. Nor has he less merited for his *St. Francis*, *St. Bruno*, *The pointed Magdalen*, *Pope Urban the VIII.* and divers others to the life, especially those of the illustrious *Justiniani*, *Perieskius*, and the several *Frontispeices*

to those truly royal works, poets, and other authors, printed at the Louvre.

MAUPERCH has published some pretty *Landschapes*; LA PAUTRE many most useful varieties and *Ornaments for architects* and other workmen, florid and full of fancy, especially *The ceremonies at the coronation* of the present *French king*.

MORIN has left us *A St. Bernard*, *A Seull*, his great *Crucifix*, some rare *Heads*, especially that representing *Our blessed Saviour* and other things in aqua fortis, performed with singular art and tenderness; as also some rare *Landschapes* and *Ruins* after POLEMBURCH and others.

N. CHAPERON has etched *The Xystus* or gallery of RAPHAËL in the Vatican, with incomparable success as to the true draught; and so has that excellent painter the late

FRANCIS PERRIER those *Statues* and *Bass-relievos* of *Rome*, preferable to any that are yet extant.

AUDRAN's *St. Catharine* after TITIAN, who is not ravished with?

COUVAY has engraven the *Three devout captive knights*; and what may appear very extraordinary, *ut quæ celant nomina celatura aperiat*, the first part of Despauterius's *grammar* in picture, or *hieroglyphic* for the duke of Anjou, the now monsieur.

PERELLE has discovered a particular talent for *Landschapes*, if not a little exceeded in the darkness of his shades; but his *Ruins of Rome* are very rare: he has likewise a son that graves.

The excellency of invention in the *Romances and Histories* adorned by the hand of CHAUVEAU, is  
not

not to be passed by; especially those things which he has done in the *Entretienne de beaux esprits* of monsieur De Mareſt's, and in several others.

But the peices which POILLY has ſet forth, may be ranked, as they truly merit, amongſt the greateſt maſters we have hitherto celebrated: ſuch as (for inſtance in a few) that admirable *Theſes* with the *Portrait of cardinal Richlieu*; and in emulation with the formerly named NATALIS, (beſides the *St. Catharine of Bourdon*) thoſe things which he hath graved after MIGNARD, which are really incomparable; alſo divers *hiftoires* after LE BRUN, &c.

But we ſhould never have done with the artiſts of this fruitful and inventive country, as HËINCE, BEGNON, HURET, BERNARD, ROGNESSON, ROUSSELET a rare workman, (witneſs his frontiſpeice to the French *Polyglot Bible* deſigned by BOURDON and lately put forth;) BELLANGE, RICHET, L'ALMAN, QUESNEL, SOULET, BUNEL, the laudable BOUCHER, BRIOT, BOULANGE, BOIS, CHAMPAGNE, CHARPIGNON, CORNEILLE, CARON, CLAUDE DE LORAIN, AUDRAN, MOUTIER, RABEL, DENISOT, L'AUNE, DE LA RAME, HAYES, HERBIN, DAVID DE BIE, VILLEMONT, MAROT excellent for his buildings and architecture, TOUTIN, GRAND-HOMME, CEREAU, TROCHEL, LANGOT DU LOIR, L'ENFANT diſciple of MELAN, GAULTIER, D'ORIGNI, PREVOST, DE SON, PEREI, NACRET, PERRET, DARET, SCALBERGE, VIBERT, RAGOT who has graved ſome things well after RUBENS, BOISSART, TERELIN, DE LEU; beſides MAUPERCHE for *Hiftoires*; L'ASNE who has graved above three hundred *Portraits* to the

life, and is a rare artist; HURET, full of rich invention; not omitting the famous gravers of letters and calligraphers, such as are LeGagneur, Lucas Materot, Frisius, Duret, Pauce, Le Beaugran, Beaulieu, Gougenot, Moulin, Raveneau, Jea, Jacques de His, Moreau, Limosin, La Be, Vignon, Barbe d'Or, and a world of others whose works we have not had the fortune to see: for as heretofore, so especially at present, there is no country of Europe, which may contend with FRANCE for the numbers of such as it daily produces, that excel in the art of CHALCOGRAPHY, and triumph with the burin.

LA HYRE has etched many things after the antique, as *Bacchanalia*, and several other.

GOYRAND is second to none for those *Towns* and *Ruins*, which he has published, especially what he has performed in *Ædibus BARBERINI*.

COLIGNON, no less excellent in his gravings after LINCLER.

And COCHIN in those large *Charts and sieges of towns* after the engineer BEAULIEU. But

ISRAEL SYLVESTER is THE HOLLAR OF FRANCE: for, there is hardly a *town, castle, nobleman's house, garden, or prospect*, in all that vast and goodly kingdom, which he has not set forth in aqua fortis, besides divers parts and views of Italy: above all in those which are etched after the designs of monsieur LINCLER (whilst he lived, my worthy friend!) as *The city of Rome* in profile; a morsel of *St. Peters* by itself, and that *Prospect of the Louvre*; which last doth far transcend the rest of his works, and may be esteemed one of the best  
of

of that kind which the world has extant, for the many perfections that assemble in it.

There is at present ROBERT NANTEUIL an ingenious person, and my particular friend, whose burin renders him famous through the world. I have had the happiness to have \* MY PORTRAIT engraven by his rare burin; and it is, therefore, estimable; though unworthy of the honour of being placed amongst the rest of those illustrious persons, whom his hand has rendered immortal: for such are *The French king, The queens of Poland and Sweden, Cardinal Mazarine* whose effigies he has graven no less than nine times to the life; *The duke of Longueville; Duke of Boullion, Mantua, Marishal Turenne; President Jeannin, Molle, Telier, Ormesson, The archbishop of Tours, Bishop of St. Malo, L'Abbe Fouquet*, and divers others of the long robe; also messieurs *Hesselin, Menage, Scuderi, Chaplain, Marolles*, and the rest of the wits; in sum, almost *all the great persons* of note in France.

But that we may conclude this recension with such as have most excelled in this art, and give the utmost reputation it is capable of, JACQUES CALLOT, a gentleman of Lorraine, (if ever any) attained to its sublimity; and beyond which it seems not possible for human industry to reach, especially for *Figures in little*; though he hath likewise published some *in great*, as boldly and masterly performed as can possibly be imagined. What a loss it has been to the VIRTUOSI, that he did not more delight in those of a greater volume, such as

\* From which the frontispeice to this new edition was taken.



once he graved at Florence do sufficiently testify, and which likewise have exalted his incomparable talent to the supremest point. It might not seem requisite to minute the works which he has published, because they are so universally excellent that a curious person should have the whole collection, (and be careful that he be not imposed upon by the copies which are frequently vended under his name, especially those which monsieur Bosse has published, and which nearest approach him) were it not highly injurious to his merit, not to mention some of the principal; such are his *St. Paul*, *Ecce homo*, *The demoniac cured* after ANDREA BOSCOLI, *A Madona* after ANDREA DEL SARTO, *The four comedians*; all these of the larger volume, and some of them with the burin: also *The passage of the Israelites*; *St. Luke's fair*, dedicated to Cosimo di Medicis, a most stupendous work considered in all its circumstances and encounters; so full of spirit and invention, that upon several attempts to do the like, it is said, he could never approach it; so much (it seems) he did in that piece exceed even himself. This is also well copied. *The history of the blessed Virgin* in fourteen leaves; *The Apostles* in great; *The murder of the holy Innocents*, an incomparable work, and almost exceeding our description, as to the smallness, life, perfection, and multitude of figures expressed in it; *The story of the prodigal*; *The life and death of our Saviour* in twenty small ovals, very rarely performed; *The martyrdom of the Apostles* in sixteen leaves, worthy of admiration; *The passion of our Saviour* in seven larger cuts; *St. Anthony's*

*Anthony's temptation*, prodigious for the fancy and invention; *St. Mansuetus raising a dead prince*; *A bishop preaching in a wood*; divers *Books of landscapes and sea peices*; especially those admirable cuts of his in a book intituled *Trattato di terra santa*, wherein most of the religious places of Jerusalem, temples, prospects, &c. about the Holy Land, are graved to the life by the hand of this excellent master, (the book is very rare and never to be encountered amongst the collection of his prints;) *The duke of Lorraine's palace and garden at Nancy*; also another paper of a *tournament* there, both of them most rare things; *Military exercises*; *The miseries of war* in eighteen leaves very choice; *The battle of Theseus*; *Combat at the Barrier*; *Entrance of the great duke*, with all the scenes and representations at the duke of Florence's nuptials; *The Catafalco* erected at the emperor Mathias's death; the famous *Siege at Rochel*, a very large print; also the *Night-peice of the cheats and wenches at play*, *Masquerades*, *Gobbi*, *Beggars*, *Gypsies*, *Balli and Dances*, *Fantasies*, *Capriccios*, *Jubilatio Triumphi B. Virginis*, which was it seems graved for a *Thesis*; and finally *The Cabaret*, or meeting of debauchees, which (being the last plate that ever he graved) had not the aqua fortis given it till after his decease. And thus we have in brief posted over the stupendous works of this inimitable master, whose point and manner of etching was nothing inferior, nay sometimes even exceeded the most skilful burin. But at length [*sit pudor & finis*] "I desist;" and shall here conclude the recital of the FRENCH CHALCOGRAPHERS, so many for their numbers, laborious

laborious in their works, and luxurious of their inventions, after we have done reason to monsieur Bosse, who has made himself so well known by his most accurate imitation of CALLOT, besides the many rare things he has himself published. It were altogether unpardonable, that such as would accomplish themselves in ETCHING, should be destitute of his entire work; especially those of his latter manner, performed in single and masterly strokes, without decussations and cross hatchings, in emulation of the graver. Those *Vignets, Fleurons, capital letters, Pati, and Compartiments*, made to adorn the royal impressions at the Louvre, are worthy of celebration, because it is impossible for the neatest burin to excel his points and eschoppes; and for that it is to him that we have been chiefly obliged for a treatise, which we had prepared of the practical and mechanical part of this art of CHALCOGRAPHY, whereof I have already given account elsewhere. It is to the same monsieur DU BOSSE that the world is beholden for his ingenuity in publishing many other rare and useful arts assistant to *architecture, dialling, squaring of stones*, and encountering the difficulties of the free-mason; besides those excellent treatises of *perspective*, which, from the dictates of monsieur des ARGUES, he has so laudably communicated. This, and much more, we owe to this honest man's fame and particular friendship.

And lastly, the excellent CHART-GRAVERS may not be totally excluded of this catalogue; because it is a particular address, and, of late, infinitely improved by the care of Tavernier, Sanfon,  
the

the jesuit Briets, de la Rue, du Val, graven by Cordier, Riviers, Peroni, and others ; not forgetting the most industrious BLEAUS of Amsterdam, who have published the atlas's, and other peices which celebrate their names to posterity ; and such an undertaking has the engineer GOMBOUST performed in his ichnographical plan of Paris lately set forth, being the result of near a five years continual labour of measuring, plotting, and observing, to render it the most accomplished, and testify to what use and perfection this noble art is arrived : this we the more readily mention, that thereby we may stimulate and encourage the lovers of their country, freely to contribute to the like attempt of the above mentioned Mr. HOLLAR, and enable him to proceed with what is now under his hand, for the honour of our imperial city.

And now it is certainly time that we should think of home a little, and celebrate likewise some of our own COUNTRYMEN, who have worthily merited with their graver. And although we may not yet boast of such multitudes, by reason of the late unhappy differences which have disturbed the whole nation, endeavouring to level princes, and lay the MECÆNAS's of THIS and all other ARTS in the dust ; yet had we a PAYNE for a *Ship*, some *Heads to the life*, especially that of *Dr. Alabaster*, *Sir Ben. Rudyard*, and several other things ; a CECIL, and a WRIGHT, little inferior to any we have enumerated for the excellency of their burins and happy design ; as at present we have Mr. FAITHORNE, Mr. BARLOW, GAYWOOD, and others, who have done excellently both with the graver and in aqua fortis,

fortis, especially in those birds and beasts which adorn the apologues of Æsop published by Mr. Ogilby: and of Mr. FAITHORNE, we have that *Christ* after RAPHAEL; from some excellent master, as big as the life, *A Madona*; *Christ Joseph and a lamb*, after LA HYRE a very good painter; the *effigies* of my lord viscount *Mordaunt*, *Sir W. Paston and his lady*, with several other after VAN DYKE, HONIMAN, &c.

LIGHTFOOT hath a very curious graver, and special talent for the neatness of his stroke, little inferior to WEIRX; and has published two or three *Madonas* with much applause: also GLOVER divers *Heads*; as at present J. FELLIAN disciple of Mr. FAITHORNE, who is a hopeful young man: lastly, for medals and intaglias we have Mr. SYMONDS, RAWLINS, RESTRICK, JOHNSON, and some others, whose works in that kind have hardly been exceeded in these latter times; not omitting the industrious Mr. COKER, GERY, GETHING, BILLINGLY, &c. who in what they have published for *Letters* and *Flourishes* are comparable to any of those masters, whom we have so much celebrated amongst the ITALIANS and FRENCH for CALLIGRAPHY and fair writing. We have likewise SWITZER for cutting in wood, the son of a father who sufficiently discovered his dexterity in the *Herbals* set forth by Mr. Parkinson, Lobel, and divers other works with due commendation; not to mention the rest, as yet unknown to us by their names, from whose industry we are yet to hope for excellent progress.

We do therefore HERE make it our suit to them, as what would extremely gratify the curious, and  
virtuosi



virtuosi universally, that they would endeavour to publish such excellent things as both his MAJESTY and divers of the noblesse of this nation have in their possession, and to which there is no ingenious person that will be denied access; since if their collections were well engraven and dispersed about the world, it would not only exceedingly advance their profit and reputation, but bring them likewise into a good manner of DESIGNING, which is the very life of this ART; and render our nation famous abroad, for the many excellent things which it has once again (by the blessing of GOD, and the genius of our most illustrious PRINCE) recovered; especially, if, joined to this, such as exceed in the talent would entertain us with more landscapes and views of the environs, approaches and prospects of our nobly situated METROPOLIS, Greenwich, Windsor, and other parts upon the goodly Thames; and in which (as we said) Mr. HOLLAR has so worthily merited, and other countries abound with, to the immense refreshment of the curious, and honour of the industrious artist. And such, we farther wish, might now and then be encouraged to travel into the Levantine parts, Indies east and west, from whose hands we might hope to receive innumerable and true designs, drawn after the life, of those surprising landscapes, memorable places, cities, isles, trees, plants, flowers, and animals, &c. which are now so lamely and so wretchedly presented and obtruded upon us by the ignorant, and for want of abilities to reform them.

And

And thus we have (as briefly as the subject would admit) finished what we had to offer concerning the ORIGINAL and PROGRESS of this noble ART; not but that there may have been many excellent masters omitted by us, whose names were worthy of record; but because they did not occur at the writing hereof, and that we have already introduced a competent and sufficient number to give reputation to the ART; and verify our institution. For the rest, if we have somewhat exceeded the limits of a chapter (comparing it with those which did precede) it has not been without prospect had to the benefit of such as will be glad of instruction how to direct their choice in collecting of what is curious, worthy their procuring, and, as the ITALIANS call them, *di buon gusto*; for we are far from opining with those, who fly at all without judgment or election. In sum, it were to be wished, that all our good painters would enrich our collections with more of their studies and ordonances, and not despise the putting of their hands now and then to the graver. We have given instances of great masters who excelled in both; and the draught, if it be good, does sufficiently commute for the other defects, or what it may seem to want in the neatness and accurate conducting of the hatches; since by this means, we should be stored with many rare designs, touches, and inventions, which, for being only in crayon, are casual and more obnoxious to accidents, and can be communicated but to those few, who have the good fortune to obtain their papers, and (which is yet more rare) the happiness to understand, as well as to talk of them.

## C H A P. V.

*Of DRAWING and DESIGN, previous to the art of CHALCOGRAPHY; and of the use of pictures, in order to the education of children.*

AS the rules of measure and proportion have an universal influence upon all the actions of our lives, it was a memorable and noble saying of a great person of our nation\*, discoursing to us once concerning the dignity of painting and the arts which attend it; “That one who could not design a little, would never make an honest man.” How that observation succeeds in the general, we have not made it much our observation; but this we are bold to pronounce, “That he shall never attain to the excellency of a good CHALCOGRAPHER, who is not more than ordinarily skilled in the faculty and art of DRAWING;” a thing so highly necessary, that DONATELLUS was wont to tell his disciples (discoursing sometimes concerning the accomplishment of this ART) “That, to deliver it in a single word, he would say, DESIGN; because it was the very basis and foundation, not only of this, but even of all those free and noble sciences of *Fortification, Architecture, Perspective,* and whatsoever also pretended to any affinity with the *Mathematics*, as really leading the van, and perfective of them all.”

\* THOMAS earl of ARUNDEL lord marshal of England.

But to treat methodically of this, or as we have already enlarged in the history and progress of CHALCOGRAPHY and the surviving labours of the most renowned masters, would require no less time and pains. It were indeed a noble, curious, and useful work, but almost impossible to accomplish; because the original drawings of the great masters, being dispersed amongst the hands of the greatest princes and men of science only, are preserved with jealousy, and esteemed as so many jewels, of greater value than those of pearls and diamonds: for some of them being the very last works, though but imperfect draughts of so excellent artists, they have for the most part been in greater esteem than even those of larger bulk and more finished; as PLINY instances in *The Iris* of ARISTIDES, *The Medea* of TIMOMACHUS, and some others; because (as he there speaks) such touches did even express the very thoughts and prime conception of the workman, as well as the lineaments which he presents us; and that there is a certain compassion in our natures which endears them to us, so as we cannot but love and desire the hands which perished in the midst of such famous peices. Add to this, their inimitable antiquity; than which (according to QUINTILIAN\*) nothing does more recommend things to us, from a certain authority which it universally carries with it; so as we seem to review what they did of old in this kind, as if (with Libavius) the Gods had imparted something of extraordinary to the masters of the ages past, which the nature of man is not now capable of attaining.

\* Inst. l. 8 c. 3.

These difficulties therefore considered, it will not be required of us in this chapter; which pretends to celebrate and promote the art of DRAWING and DESIGN, only as it has relation and is an absolute requisite to that of CHALCOGRAPHY, and to prescribe some directions and encouragements which may prepare and fit the hand with a competent address therein.

Whether DESIGN was the production of chance or excogitation, we determine not; certain it is, that practice and experience was its nurse and perfecting; by some thus defined to be, “A visible expression of the hand resembling the conception of the mind.” By which definition there are who distinguish it from DRAWING, both as to its original and formality; “for DESIGN (say they) is of things not yet appearing, being but the picture of ideas only; whereas DRAWING relates more to copies, and things already extant;” in sum, as the historian differs from the poet, and HORACE has well expressed it,

— *Pictoribus atque poetis*  
*Quidlibet audendi semper fuit æqua potestas\*.*

Painters and poets have been still allow'd  
 Their pencils and their fancies unconfin'd.

ROSCOMMON.

We could easily admit this ART to have been the most ancient; and, with PHILOSTRATUS, [ἐϋτελέστατον τῇ φύσει,] “of kin even to NATURE herself.” But to take it somewhat lower, there

\* De Arte Poet.



goes a tradition, that some ingenious shepherd was the inventor of it, who espying the shadow of one of his sheep on the ground (interposed between him and the culminating or declining sun) did with the end of his crook trace out the profile upon the dust: and truly some such vulgar accident (for chance has been a fruitful mother) might first probably introduce it; however afterwards subtilized upon and cultivated, till it at length arrived to that degree of excellency and esteem, which it has happily gained, and so long continued.

But to quit these nicer investigations, and proceed to some thing of use, as it concerns the title of this chapter. The first and principal manner of DRAWING is that with the PEN; the next with CRAYON, whether black, white, red, or any of the intermediate colours, upon paper either white or coloured. We will not say much concerning washing with the pencil, or rubbing-in the shades with pastils and dry compositions; because it is not till our disciple be a consummate artist, that he can be edified with designs of this nature, after which they are of excellent use and effect.

The PEN is, therefore, both the first and best instructive; and has then (as all the other kinds) attained its desired end, when it so deceives the eye by the magic and innocent witchcraft of LIGHTS and SHADES, that elevated and solid bodies in nature, may seem swelling and to be embossed in plano by art.

To arrive at this, you must first draw the exact lineaments and proportion of the subject you would express in profile, contours, and single lines only;  
and

and afterwards, by more frequent and tender hatches in the lighter places, strong bold or cross in the deeper.

By hatching is understood a continual series or succession of many lines, shorter or longer, close or more separate, oblique or direct, according as the work requires, to render it more or less enlightned; and is attained by practice with a swift even and dextrous hand, though sometimes also by the help of the rule and compass; every man not being an *APELLES* or *PYRGOTELES* to work without them. Now the best expedient to gain a mastery in this address, will be to imitate such *prints* and *cuts*, as are most celebrated for this perfection: such (amongst plenty of others) are those of *HENRY GOLTZIUS*, the *SADELERS*, *HARMAN*, *SANREDAM*, *VOSTERMAN*, and, above all, that rare book of *JACOMO PALMA* graven by *EDOARDO FIALETTI*; of the more modern, the incomparable *NATALIS*, *NANTEUIL*, *POILLY*, *CORNELIUS BLOMAERT*; these for the burin: for etching, *CALLOT*, *MORINE*, and *BOSSE*, especially in those his later peices, which have so nearly approached the graver. After these, let our learner design the several members of bodies a-part, and then united, with intire figures and stories, till he be able to compose something of his own which may support the examination of qualified judges. But the *προχαραγμια* or “first draughts” of these should not be with too great curiosity, and the several minutiae that appear in many copies, but with a certain free and judicious negligence; rather aiming at the *ORIGINAL*, than paining of yourself with overmuch exactness: for [*nocere saepe*

*nimiam diligentiam*] “ that a work often suffers by “ being too much laboured,” was an old observation; and therefore the ancient painters (says PHILOSTRATUS) more esteemed a certain true and liberal draught than the neatness of the figure, as he expresses it in Amphiarus’s horse sweating after the conflict; since drawings and designs are not to be like Polycletus’s canon, which took its several parts from as many perfect bodies, by a studied and most accurate symmetry. It shall suffice that the prime conceptions of our artist be performed with less constraint: a coal or pencil of black-lead will serve the turn, reserving the stronger and deeper touches for a second pass of the hand over your work; and last of all, penning the contours and out-lines with a more even and acute touch, neatly finishing the hatches with a resolute constant and flowing hand, especially as it approaches to the fainter shadows, terminating them in lost and misty extremes, and thwarted (if you will counter-hatch) at equal and uniform intervals (but not till the first be dry) or if with single strokes (which to us renders the most natural and agreeable effects) with full deep hatches, and their due diminishings.

But it would haply be objected, that these accurate designs of the PEN were never esteemed among the nobler parts of DRAWING, as for the most part appearing too finical stiff and constrained. To this we reply; that the remark is not impertinent, as commonly we find by experience: but it has not proceeded from the least defect in the INSTRUMENT, but from that of the ARTIST, whose aptitude is not yet arrived to that perfection which is requisite,  
and

and does infallibly confirm and dispose the hand to whatever it addresses ; affording so great a delight and satisfaction to some excellent workmen, as that they never desired to advance further than this triumph of the PEN, which has celebrated their names, and equalized their renown with that of the most famous painters. For such were (in this nature) the incomparable drawings of DON GIULIO CLOVIO, ALBERT DURER, PASSAROTTO, yea TITIAN himself when the fancy took him ; the fore-mentioned GOLTZIUS, especially for his *Diana sleeping*, drawn with a pen on a cloth primed in oil, which was sometime sold at Amsterdam for two hundred pounds ; and that laborious and most stupendous work of his, now part of his MAJESTY's collection, where he has drawn with the pen upon an heightning of oil a *Venus, Cupid, Satyr*, and some *other figures*, as big as the life itself, with a boldness and dexterity incomparable : and such are some things which we have seen done by Signior THOMASO a Florentine ; and our ingenious friend Mr. VANDER DOUSE (descended of that noble JANUS DOUSA, whose learning and courage the great SCALIGER and GROTIUS have so worthily celebrated) now in the court of England. To these we add ROBERT NANTEUIL at Paris ; and of our own countrymen, those *eight or ten drawings* by the pen of FRANCIS and JOHN CLEYN (two hopeful, but now deceased brothers) after those great cartoons of RAPHAEL, containing the stories of *The acts of the apostles*, where, in a fraternal emulation, they have done such work, as was never yet exceeded by mortal men, either of the former or

present age; and worthy they are of the honour which his MAJESTY has done their memories, by having purchased these excellent things out of Germany, whither they had been transported, or, at least, intended: there is likewise one Mr. FRANCIS CARTER (now in Italy) not to be forgotten amongst those whose pens deserve to be celebrated. But it is not here that we are to expatiate far on this particular, as designing a chapter only; much less shall we have leisure to proceed to black and white CHALK (as they call it) upon coloured paper, in which those many incomparable and original drawings of the old and great MASTERS are yet extant; wherein a middle colour wrought upon two extremes, produces, (on an instant) that wonderful and stupendous roundness and exstancy, which the PEN is so long in doing, though so infallible a guide to its well doing; that having once attained the command of that instrument, all other drawings whatsoever will seem most easy and delightful. Neither shall it then be requisite to continue that exactness, since all DRAWING is but as an hand-maid and attendant to what you would either GRAVE or PAINT.

But by this perfection and dexterity at first, did even those renowned masters, GIULIO, PARME-  
 GIANO, and sometimes POLYDORE himself, (not to insist on RUBENS and VAN DYKE) proceed, whose *drawings* in this kind, when first they made their studies in Italy, were exceedingly curious and finished; though in all their more recent and maturer *designs*, rather judicious than exact, because of that time which such minute finishings did usually  
 take



take up ; and, that when all is done, it is still but a *Drawing*, which indeed conduces to the making of profitable things, but is itself none.

Yet so highly necessary is this of DRAWING to all who pretend to these noble and refined arts, that for the securing of this foundation, and the promotion and encouragement of it, the greatest PRINCES of Europe have erected ACADEMIES, furnished with all conveniences for the exercise and improvement of the virtuosi : such illustrious and noble geniuses were COSMO DI MEDICIS, FRANCIS the first, CARLO BORROMEO, and others, who built, or appointed for them, stately apartments even in their own palaces, and under the same roof ; procuring models, and endowing them with charters enfranchisements and ample honoraries ; by which they attracted to their courts and countries, most of the refined and extraordinary spirits in all the arts and sciences that were then celebrated throughout the world.

Nor it seems has it been the sole glory of those illustrious princes to cherish and enoble men of art : the Greeks and Romans of old had them in special veneration ; but in none of their courts, were men of science caressed to that degree, as in that we have read of the emperors of Japan at present, who does not only entertain and nobly accommodate them, but never stirs abroad without their company. These great men, says my \* author, (meaning PHYSICIANS, PAINTERS, SCULPTORS, MUSICIANS, &c. [*quos proprio nomine appellant*

\* Descrip. Reg. Japoniæ BERN. VARENIIL.

*contubernium Cæsaris*] “ who are distinguished by “ the name of the emperor’s company”) march before the king, whether he go forth in litter or on horseback; and being elected of persons of the greatest birth in his dominions, they always continue at his court richly appointed with salaries, but otherwise to bear no office whatsoever which may in the least importune them; [*eo solum electi, ut imperatori ad voluptatem & delectationem consortium præstent*, “ as being therefore only chosen, to “ recreate and divert the prince with their excellent “ conversation.” These being men of the rarest parts and endowments in his empire, have pre-eminence in all places next the king: then come the guards in the rear, which consist of a more inferior nobility. Thus far the historian.

We know not how this instance may in these days be interpreted; but, certainly, the courts of princes were in former ages composed of men of the greatest virtue and talents above the rest, and such as possessed something of extraordinary (besides the wearing of fine cloaths and making the bon mein) to recommend them. We insist not on SCULPTORS and PAINTERS only, especially as such men are now for the most part vicious, or else of poor and mechanic spirits; but as those ancient and noble geniuses were heretofore accomplished; and such as of late were RAPHAEL, DURER, LEON ALBERTI, DA VINCI, RUBENS, and at present CAVALIER BERNINI, &c. persons of most excellent endowments and universally learned; which rendred their fautors and protectors famous,  
by

by leaving such marks of their admired virtue as did eternize their merits to after ages.

Thus it was, that MYRON, POLYCLETUS, PHYDIAS, LYSIPPUS, and others of the ancients, procured such lasting names by their divine labours. They wrought for KINGS, great CITIES, and noble CITIZENS: whereas others, on the contrary, (men haply of no less industry and science) had little or no notice taken of them; because they received no such encouragements, were poor and neglected, which did utterly eclipse and suppress their fame: such as those whereof VITRUVIUS does in the preface to his third book make mention, where he speaks of CHIRON the Corinthian, HELLAS of Athens, MYAGRUS of Phocia, PHARAX the Ephesian, besides ARISTOMENES, POLYCLES, NICHOMACHUS, and several others; who being excellent masters, and rarely endowed, perished in obscurity, and without any regard from the unequal hand and distribution of fortune, and for want of being cherished by princes and great men. But to return:

In these places they had books of *drawings* of all the old and renowned MASTERS, *rounds*, *busts*, *relievos*, and *entire figures*, cast off from the best of the *antique statues* and *monuments*, Greek and Roman. There was to be seen, the *Laocoon*, *Cleopatra*, *Antinous*, *Flora*, *Hercules*, *Commodus*, *Venus*, *Meleager*, *Niobe*, &c. whereof the ORIGINALS are still extant at Rome. There were likewise divers rare and excellent *statues*, both of *brass* and *marble*; *models* and divers fragments of *bases*, *columns*, *capitals*, *freezes*, *cornices*, and other peices moulded

moulded from the most authentic remains of the ancient famous buildings, besides a universal collection of *medals*, things artificial and natural.

But to recover our DRAWING again, as it concerns the art of CHALCOGRAPHY. We have already mentioned such of the most accomplished GRAVERS, whose labours and works were proposed for exemplars and imitation. Nor let the most supercilious PAINTER despise what we have here alleged; or imagine it any diminution to his art, that he now and then put his hand to the PEN, and draw even after some of those *Masters* we have so much celebrated. What ANDREA DEL SARTO has taken out of the *prints* of ALBERT DURER, improving and reducing them to his manner (not for want of invention, and plagiary like, as all that have any knowledge of his works can justify) has no way eclipsed, but rather augmented his glory; as on the other side, that divine peice of his, *The Christus mortuus*, which he gave to be cut by AUGUSTINO VENETIANO; *The triumphs, vasa*, and *anatomies* of old Rosso, by whomsoever engraven; and those other things of his after DOMENICO BARBIERI. PAULO VERONESE did much study the *prints* of DURER; and that incomparable painter ANTONIO VASSALACCI, (called otherwise ALIENSE) made notable use of that his prodigious collection of *stamps* of the most rare hands: not to recapitulate what were published by RAPHAEL himself, and infinite others; by which they have sufficiently made appear, the value they attributed to this ART; desiring (as much as in them lay) to render their works famous to posterity, by thus communicating them

them to the world, though, many times, through the hands but of very vulgar and ordinary gravers.

And here we should have put a period to this essay and the present chapter, as having abundantly vindicated the necessity and worthiness of DESIGN and DRAWING, as it is previous and introductory to the art of CHALCOGRAPHY, had not one curiosity more prevented us; which because it so much concerns the conducting of hatches and strokes, whether with pen, point, or graver, pretending to (at least very ingeniously hinting) a method, how, by a constant and regular certitude, one may express to the eye the sensation of the relievo or exstancie of objects, be it by one or more hatches, cross and counter, we think not impertinent here to recite as briefly as the demonstration will permit.

The principal end of a GRAVER that would copy a design or peice composed of one or more objects, is, to render it correct both in relation to the draught, contours, and other particularities as to the lights and shades on the front, flying or turning, in bold or faint touches, so as may best express the *relief*; in which GRAVERS have hitherto, for the most part, rather imitated one another, than improved or refined upon nature; some with more, some with fewer strokes; having never yet found out a certain and uniform guide to follow in this work, so as to carry their strokes with assurance, as knowing where they are to determine, without manifestly offending the due rules of perspective.

If, in truth, naked and other polite bodies were so formed, as that we might detect the course and inclination of the threads, fibres, and grain, so as

we



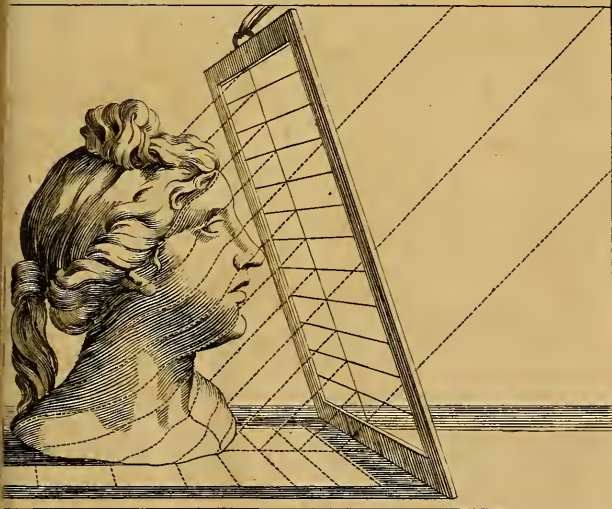
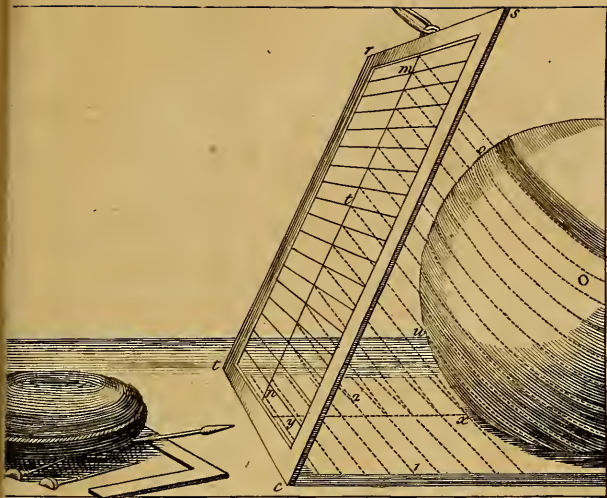
we perceive it in stuffs, cloth, linen, and other draperies, nothing would appear more facile; for let them assume what ply they will, it does not at all concern the tissue tenor or range of the threads and wails (as they call them) which is easily imitated, both as to their inclinations, and distances from the point of sight.

But since we are much at a loss, and can perceive no such direction or clue in nudities and other smooth surfaces, it were haply worth the while to find out some expedient which should assist the imagination in this affair, and that might encounter the difficulty upon other terse and even objects, by forming such strokes and directors upon them in our imaginations; observing, that there are some parts in them commonly to be distinguished from the mass in gross; for example, the hairs in men, eyes, teeth, nails, &c; that as one would conceive such lines or hatches on those masses, others may likewise be as well fancied upon those lesser and more delicate members.

To effect this, the following *ICONISM* is thus explained.

Suppose, in the uppermost figure of this plate, the object *O* to be the representation in perspective of the portion of a bowl, exposed to the beams of the sun; and the letters *c. s. r. t.* a frame, or square of wood barred and strung in even and strait lines parallel inter se.

Then another thread, *viz. m. n.* crossing them in perpendicular. The frame in the mean time supposed to incline towards the bowl *O* betwixt it and the sun, which represents to you all these threads





threads projecting their shadows upon the bowl, and the surface where it is situate.

Suppose now the same upon the relievo or mass itself; it is evident, that these threads, in whatever manner you interpose the said frame betwixt the bowl and the sun, will perpetually cast their shadows parallel inter se, cutting it as it were into several planes, uniform and parallel also.

You see likewise in this very figure, that the oblique and direct shades *o*, *u*, *x*, *y*, are caused by the cathetus *m t n*; and the pointed curved lines upon the bowl *O*, viz. *o*, *x*, *n*, *1*, *2*, &c. are formed by the parallels which intersect the perpendicular.

But the same frame posited between the sun and a head in relievo, of white marble or the like (as in the inferior example,) will not render the shadow of the threads alike upon all the parts parallel inter se (as in the former) though the same were supposed to be cut by like plane and mutual parallels as was the bowl *O*. However, so shall they appear, as to hint the tracing of parallels on the relievo, or assist the imagination of them there, and consequently, how to design them upon objects made after the same ordonance in perspective parallel, as one may conceive them upon the relievo of an ordonance in geometrical parallel, viz. as in the figure *O*; or, to speak more distinctly, supposing them the same on the irregular as on the regular.

Consider then upon the head, the concurrence of those imaginary parallels in perspective, shaded with the pointed lines; and how the intercurrent  
hatches,

hatches, which they comprehend, pursue the same course and tenor, or perspective parallelism.

From these instances now, it will not be difficult how to apply the same upon all the sorts of bodies representable by graving, and to comprehend in ones imagination the concurrency and uniform tenor of the particles, as we may so call them : only, there is this particular to be observed, that the projecture of the threads will not appear alike perspicuous in the deep and shady parts of relievos as upon the illuminated, being lost in the dark : but this is easily supplied by the imagination, or by holding a loose thread parallel to the shaded, near to the body of the figure ; by which the course of the rest may be well conceived. And this may serve to give great light to him that shall either grave in copper, or draw with the pen, for the symmetrically conducting of his hatches, determinatively, and with certitude, by thus imagining them to be geometrically marked upon the relievo or embossment of the natural, wherever he encounter it ; and after this conception, to trace them out upon his plate or draught in perspective.

And indeed, that which is chiefly considerable and ingenious in this, is, that of their perspective ; since the shades of the lines (in the forementioned example) which were upon the parts more or less turned, appear to our eye accordingly with more or less force, which renders clear a different effect as to the swelling and extancies of the parts, than we find it in works where this method has not been observed ; so as truly this may seem to be the most certain expedient of expressing by hatches the relievo



lievo of objects, whether with the pen or burin. And this is the sense of a much larger discourse, which monsieur DU BOSSE has proposed, treating of the practice of *perspective* upon irregular surfaces, and we have thought fit to insert into this chapter; not only because it is new and pretty, but for that (to us) it appears to be of good use, and as may be seen in some of the late heads graven by the incomparable NANTUEIL, who had been the sole occasion of this ingenious consideration about the time of our last being at Paris.

But if this (like the diligence of Mechopanes, which PLINY affirms none was able to understand but an artist only) seem to be a disquisition more refined than useful, for that few of our gravers work off from the round, upon which alone the observation is practicable; yet shall it be necessary to admonish, that shadows over dark, too deep and sudden, are not commendable in these works, as seldom so appearing in the life; and therefore hatchings expressed by single strokes, are ever the most graceful and natural, though of greater difficulty to execute, especially being any ways oblique; because they will require to be made broader and fuller in the middle, than either at their entrance or exit, an address much more easy with the burin and the pen than with the point; though monsieur BOSSE's invention of the *eschoppe* does render the making of this *fulcus* much more facile. But to attain this masterly, and with assurance of hand, our workmen may do well to imitate the gravings of the SADELERS, VILLAMENA, SUANNEBURG, GAULTIER; but especially CLAUDIUS MELLAN,  
NATALIS,

NATALIS, POILLY, NANTUEIL, CORNELIUS BLOMAERT, H. GOLTZIUS: and for the etchers in aqua fortis, CALLOT and Du Bosse, in some of their last cuts especially. Though even the counter hatchings also, coming tenderly off, and well conducted, (so as 'tis to be seen in some of the prints of MARK ANTONIO, C. CORT, AUG. CARRACHE and other masters) render both an admirable and stupendous effect; for it is in this well placing of white and black, wherein all this ART, and even that of PAINTING does consist. Thus AGLAPHONTES used but one colour; no more did NITIA the Athenian painter: and it was this relieve also for which the famous ZEUXIS became so renowned: not to insist on HEREDICES the Corinthian, and THELOPHANES the Sicyonian, who were both of them but monochromists, and, till CLEOPHANES came amongst them, no dissemblers, as owning no other colours but those eminent contraries, that is, the lights and the shades; in the true managing whereof so many wonders are to be produced by this ART, and even a certain splendor and beauty in the touches of the burin, so as the very union and colouring itself may be conceived without any force upon the imagination, as we have before observed in these excellent gravings of NATALIS, ROUSSELET, and POILLY, after BOURDON; and in what GREUTER, BLOMAERT, and some others have done after POUSSIN, GUIDO RENI, CORTONA, &c.

But here by the way, let no man think we mean by this *coloree* (as they term it) in drawing and graving, such a position of the hatches as the  
chevalier

chevalier WOLSON has invented; and PIETRO SANTO the jesuit has followed, to distinguish their blazons by \* : but a certain admirable effect, emerging from the former union of lights and shadows; such as the ANCIENTS would express by *tonus*, or the PYTHAGOREANS in their *proportions*, and imitated in this ART, where the shades of the hatches intend and remit, to the best resemblance of PAINTING, the commissures of the light and dark parts, imperceptibly united; or at least so sweetly conducted, as that the alteration could no more certainly be defined, than the semitones or harmoge in music; which though indeed differing, yet it is so gentle, and so agreeable, as even ravishes our senses, by a secret kind of charm, not to be expressed in words or discerned by the ignorant. And this it is which has rendered it so difficult to copy after designs and painting; and to give the true heightenings, where there are no hatchings to express them; unless he, that copies, design perfectly himself, and possess more than the ordinary talent and judgment of gravers, or can himself manage the pencil:

But to return to prints again. We are to understand, that what the artists do many times call excellent, does not always signify to the advantage of the graver; but more frequently the design, consisting in the lineaments, proportion and ordonance, if these be well and masterly performed, and for which we have so recommended the practice of this art to our English painters in chap. IV; tho',

\* Theatre d'honneur. Tessera Gentil.

to speak of an accomplished peice indeed, it is the result of integral causes only, and where they universally encounter.

We do farther add, that, for this reason, copies are in prints much more easily detected than in paintings, and, by consequence, more facile also to imitate, as using all one kind of instrument and fewer ways of expression. But if there be a difficulty in it, those which are etched in aqua fortis make it most conspicuous; both because the nature of the plates, and quality of the waters and their operations, may sometimes fall out to be so very unlike. But to discern an original print from a copy print, (not to speak of such plates as have been retouched and therefore of little value) is a knack very easily attained; because 'tis almost impossible to imitate every hatch, and to make the strokes of exact and equal dimensions, where every the least defect, or flaw in the copper itself, is sufficient to detect and betray the imposture; as in that little *Descent from the cross* of ANNIBALE CARACCHE (already mentioned) is perspicuous, and which it were absolutely impossible to counterfeit. In the mean time, such as are profound and well knowing, do establish their judgments upon other particulars of the art, and the very handling itself.

Lastly, that aqua fortis gives a tenderness to landshapes, trees and buildings, superior to that of the burin (though that exceed infinitely in figures) may be seen in that of ISRAEL'S *View of the Louvre*, before recited; and in some other works where there is an industrious and studied mixture, as in that second manner of VOSTERMAN'S which did so much



much please RUBENS and VANDYKE, even in the portraits which that excellent graver published after those great mens paintings.

It was in the former chapter that we made rehearsal of the most renowned GRAVERS and their works; not that we had no more to add to that number, but because we would not mingle these illustrious names and qualities there, which we purposely reserved for the crown of this discourse: we did, therefore, forbear to mention what his highness prince RUPERT's own hands have contributed to the dignity of that art; performing things in graving (of which some enrich our collection) comparable to the greatest masters; such a spirit and address there appears in all that he touches, and especially in that of the MEZZOTINTO, of which we shall speak hereafter more at large, having first enumerated those incomparable gravings of that his new and inimitable stile, in both the great and little *Decollations of St. John Baptist, The soldier holding a spear and leaning his hand on a shield, The two Mary Magdalens, The old man's head*, that of *Titian*; &c. after the same TITIAN, GEORGIONE, and others. We have also seen a plate etched by the present FRENCH KING, and other great persons; the right honourable the earl of SANDWICH sometimes (as we are told) diverting himself with the burin, and herein imitating those ancient and renowned heroes, whose names are loud in the trumpet of fame for their skill and particular affection to these arts. For such of old, were LUCIUS MANILIUS and FABIUS, noble Romans; PACUVIUS the tragic poet, nephew to Ennius;



SOCRATES the wisest of men, and PLATO himself. METRODORUS, and PYRRHUS the philosopher, did both design and paint; and so did VALENTINIAN, ADRIAN, and SEVERUS, emperors; so as the great PAULUS ÆMILIUS esteemed it of such high importance, that he would needs have his son to be instructed in it, as in one of the most worthy and excellent accomplishments belonging to a prince. For the art of graving QUINTILIAN likewise celebrates EUPHRANOR, a polite and rarely endowed person; and PLINY, in that chapter where he treats of the same art, observes, that there was never any one famous in it, but who was by birth or education a GENTLEMAN: therefore HE and GALEN, in their recension of the LIBERAL ARTS, mention that of GRAVING in particular amongst the most permanent; and in the same catalogue number it with rhetoric, geometry, logic, astronomy, yea grammar itself; because there is in these arts, say they, more of fancy and invention than strength of hand, more of the spirit than of the body. Hence ARISTOTLE informs us\*, that the GRECIANS did universally institute their children in the art of painting and drawing, for an oeconomique reason there signified, as well as to produce proportions in the mind. VARRO makes it part of the LADIES education, that they might have the better skill in the works of embroidery, &c. and for this cause

his daughter MARTIA celebrated amongst those of her fair sex. We have already mentioned the learned ANNA SCHURMAN; but the PRINCESS LOUISA has done wonders of this kind, and is

\* Polit. l. 8. c. 3.

famous throughout Europe for the many peices which enrich our cabinets; examples sufficient to vindicate its dignity, and the value that has been set upon it: since EMPERORS, KINGS, and PHILOSOPHERS, the great and the wise, have not disdained to cultivate and cherish this honourable quality; of old so nobly reputed, that amongst the GREEKS a slave might not be taught it. How passionately does PERESKIUS, that admirable and universal genius, deplore his want of dexterity in this Art! BAPTISTA ALBERTI, ALDUS, POMPONIUS GUARICUS, DURER, and RUBENS, were politely learned and knowing men; and it is hardly to be imagined, of how great use, and conducive, a competent address in this ART of DRAWING and DESIGNING is to the several advantages which occur; and especially, to the more noble mathematical sciences, as we have already instanced in the *lunary* works of HEVELIUS, and are no less obliged to celebrate some of our own countrymen famous for their dexterity in this incomparable art; such was that BLAGRAVE, who himself cut those diagrams in his mathematical jewel; and such at present, is that rare and early prodigy of universal science, Dr. CHRISTOPHER WREN, our worthy and accomplished friend. For, if the study of eloquence and rhetoric were cultivated by the greatest geniuses and heroic persons which the world has produced, and that, by the suffrage of the most knowing, to be a perfect orator a man ought to be universally instructed, a quality so becoming and useful should never be neglected: [*omnium enim*

*artium peritus erit orator, si de omnibus ei dicendum est\**] “he that would speak well upon all subjects, “should be ignorant of none.” It was CICERO that taught QUINTILIAN the importance of it, where he tells us, that in his opinion, no man could pretend to be [*omni laude cumulatus orator†*] “a perfect and accomplished orator indeed,” [*nisi erit omnium rerum magnarum atque artium scientiam consecutus*] “unless he be skilled in all the valuable “parts of science.” It is the sentence of that great man, and therefore to be embraced by us, especially on this occasion; because it was immediately after he had expressly instanced in CÆLATURA & SCULPTURA, that of cutting and engraving: for it is worth the observation, that the ages which did most excel in eloquence, did also flourish most in THESE ARTS, as in the time of DEMOSTHENES; and the same CICERO; and as they appeared, so they commonly vanished together; and this remark is universal.

But now for close of all, and to verify the admirable use which may be derived from this incomparable ART above the rest, let us hear what the learned abbot of Villeloin, monsieur DE MAROLLES, has left upon record in the *Memoirs of his own life*, Anno MDCXLIV, after he had made a very handsome *Discourse* (which we recommend to all good Roman catholics) *concerning images*, upon occasion of a superstitious frequenting of a certain renowned shrine pretended to have done miracles at Paris, but was detected to be an imposture. The passage is thus: *Dieu m’a fait la grace, &c.*

\* QUINTIL. inst. l. 2.

† De Orat. 1.

I am (saith he) greatly obliged to GOD, that though I have ever had a singular affection to *images*, I was never in my life superstitious; I have yet made a *collection* so prodigious, that they amount to no less than *seventy thousand*, (he adds afterwards ten thousand more;) but they are all *copper cuts* and *engravings* of all sorts of subjects imaginable. I began to be addicted to this kind of curiosity but since the year MDCXLI; but have so cherished the humour, that I may truly affirm, without the least exaggeration, that I have some *prints* of all the *masters* that are any where to be found, as well *gravers* as *designers* and *inventors*, to the number of above four hundred; and these are ranged in *Books* of *charts* and *maps*, *calligraphy*, *architecture*, *fortification*, *tactics*, *sieges*, *circumvallations*, *battles*, *single combats*, *naval fights*, *maritime peices*, *landscapes*, *towns*, *castles*, *seas*, *rivers*, *fountains*, *vasa*, *gardening*, *flowers*, *ruins*, *perspective*, *clocks*, *watches*, *machines*, *goldsmiths' works*, *joiners' and workers' in iron*, *copper*, *embroidering*, *laces*, *grotesque*, *animals*, *habits of several countries*, *anatomies*, *portraits*, *cartouches and compartiments*, *antiques*, *basso relievos*, *statues*, *catasfalcos*, *tombs*, *epitaphs*, *funeral pomps*, *entries*, *cavalcados*, *devices*, *medals*, *emblems*, *ships*, *cabinet peices*, *trees*, *fruits*, *stones*, *dances*, *comedies*, *bacchanalia*, *huntings*, *armories*, *tournaments*, *massacres*, *executions*, *torments*, *sports*, *heroic and moral fables*, *histories*, *lives of saints and martyrs*, *peices of the Bible*, *religious orders*, *theses*, and above ten thousand *portraits* of renowned persons, without counting (amongst these) above six score *volumes* of *masters*, whose names he there enumerates alphabetically.



betically. This curiosity (says he) I affected from my youth ; but did not much cultivate till of late years, preferring it even before *paintings* themselves (for which yet I have infinite esteem ; ) not only for that they are more proportionable to my purse, but because they better become our *libraries* : so that had we a dozen only, that were curious of these collections in France, especially among persons of condition (such as monsieur DE L'ORME, the late monsieur DE LA MECHINIER, &c.) *taille-douces* would come to be extraordinary rarities ; and the works of LUCAS, DURER, MARC ANTONIO, and the POLITE MASTERS, which are now sold at four or five hundred crowns a-peice, would be then valued at three times as much ; a thing incredible, did not experience convince us of it ; those who are touched with this kind of affection, hardly ever abandoning it, so full of charms variety and instruction it is. Truly, methinks, that all PRINCES especially, and GREAT MEN, should be stored with these works, preferable to a world of other trifling collections, and less fruitful ; as comprehending so many considerable, remarkable things, and notices of almost all sorts of subjects imaginable. Thus far the learned ABBOT.

But it leads us yet farther, when we seriously reflect, how capable this ART is, above all other whatsoever, to insinuate all sorts of notions and things into CHILDREN, and be made an instrument of education superior to all those abstracted terms, and secondary intentions, wherewith masters commonly torment and weary their tender and weak capacities. And this we have discovered by much  
experience ;



experience; and could here produce examples beyond belief in a child at present not six years old, who does both know and perfectly comprehend such things and actions, as hardly any at sixteen, some at twenty have yet attained, who pursue the common method of our grammar schools without these aids and advantages: for, since [*nihil est in intellectu, quod non prius fuit in sensu*\*] “all our  
“ ideas are originally derived from our senses,” and that as the poet had well observed,

*Segnius irritant animos demissa per aurem,  
Quam quæ sunt oculis subiecta fidelibus*——†.

—————What we hear,  
With weaker passion will affect the heart,  
Than when the faithful eye beholds the part:—  
FRANCIS.

what can there be more likely to inform and delight them, [*dum animus majora non capit,*] “while they  
“ are incapable of higher things,” than the pictures and representations of those things which they are to learn? We did mention before the *Hieroglyphical grammar* published by Dr. COUVAY; and it is well known, how EILHARDUS LUBINUS, in an epistle to the duke of Stetin, has celebrated and contrived an institution of youth by this ART: such as was also the design of that prodigy of a man, LA MARTELAY, who had already collected and digested such a choice number of *cuts*, and so universal, as by which he more than pretended (for he really ef-

\* ARISTOT.

† HORAT.

fected it) to teach *all the sciences* by them alone; and that with as much certitude, and infinitely more expedition, than by the most accurate method that was ever yet produced. What a specimen of this, Jo. AMOS COMMENIUS, in his *orbis sensualium pictus*, gives us in a nomenclator of all the fundamental things and actions of men in the whole world, is public; and I do boldly affirm it to be a peice of such excellent use, as that the like was never extant, however it comes not yet to be perceived. A thousand pities it is, that in the edition published by Mr. HOOLE, the *cuts* were so wretchedly engraven: I do, therefore, heartily wish, that this might excite some gallant and public minded person to augment and proceed farther upon that most useful design; which yet comes greatly short of the perfection it is capable of, were some additions made, and the prints reformed, and improved to the utmost by the skilful hand of some rare artist. In the mean time, what a treasury of excellent things might by this expedient be conveyed and impressed into the waxen tables and imaginations of children! seeing, there is nothing more preposterous, than to force those things into the *ear*, which are *visible* and the proper objects of the *eye*; for PICTURE is a kind of UNIVERSAL LANGUAGE, how diverse soever the tongues and vocal expressions of the several nations which speak them may appear; [*solet enim pictura tacens loqui, maximeque prodesse*] “a picture, though it has no tongue, can “speak, and convey useful instructions;” as NAZIANZEN has it: so as, if ever, by this, is that long sought for art most likely to be accomplished.

Nor

Nor can any words whatever hope to reach those descriptions, which, in a numberless sort of things, picture does immediately, and as it were at one glance interpret to the meanest of capacities: for instance, in our *herbals*, books of *insects*, *birds*, *beasts*, *fishes*, *buildings*, *monuments*, and the rest which make up the *cycle* of the learned ABBOT; some of them haply never seen before, or so much as heard of, as ÆLIAN does upon occasion ingenuously acknowledge. And what do we find more in request amongst the ancients, than the *images* of their heroes and illustrious predecessors, such as ATTICUS and MARCUS VARRO collected? All which considered, we do not doubt to affirm, that by the application of this ART alone, not only *children*, but even striplings well advanced in age, might receive incredible advantages, preparatory to their entrance into the school intellectual, by an universal and choice collection of *prints* and *cuts* well designed, engraven and disposed, much after the manner and method of the abovenamed VILLELOIN; which should contain, as it were, a kind of *encyclopædia* of all intelligible and memorable things, that either are or have ever been in *rerum natura*. It is not to be conceived of what advantage this would prove for the institution of PRINCES and noble persons, who are not to be treated with the ruder difficulties of the vulgar grammar schools only, and abstruser notions of things in the rest of the sciences, without these auxiliaries; but to be allured and courted into knowledge, and the love of it, by all such subsidiaries and helps as may best represent it to them in *picture*, *nomenclator*, and the most pleasing

*descriptions*

*descriptions of sensual objects*, which naturally slide into their fluid and tender apprehensions, speedily possessing their memories, and with infinite delight preparing them for the more profound and solid studies.

SENECA, indeed, seems to refuse the *graphical sciences* those advantages which others of the PHILOSOPHERS have given to them amongst the most *liberal*, as reckoning them somewhat too voluptuary for his stoical humour: yet did SOCRATES learn this very art of carving of his father; DIOGENES drew the picture of PLATO; and the orator MESSALLA commends it most highly. But what more concerns our present instance, is, that it was by the approbation of the great AUGUSTUS himself, that queen PODIUS the *mute* should be diligently taught it. We could tell you of a person of good birth in England, who (labouring under the same imperfection) does express many of his conceptions by this ART of drawing and designing: and if (as 'tis observed) it furnish us with maxims to discern of general defects and vices, especially in what relates to the proportions of human bodies, it is certainly not to be esteemed so inconsiderable as by many it is. POLYGNOTUS could express the passions, and ARISTIDES the very interior motions of the soul, if we will believe what is recorded. But whether it advance to that prerogative; this we read of for certain, (as to our pretence for the *education of children*) that when L. PAULUS demanded of the conquered Athenians a philosopher to instruct his little ones, they preferred one METRODORUS an excellent painter before any of the rest. What QUIN-



TILIAN says of EUPHRANOR is sufficiently known: and if some great PRINCES have not disdained to take the pencil in the same hand in which they swayed the *scepter* and the *sword*; and that the knowledge of this DIVINE ART was useful even to the preservation of the life of an emperor (for such was that Constantinus Porphyrogenitus\*;) it is not without examples sufficient to support the dignity of these ARTS, that we have with so much zeal recommended them to PRINCES and illustrious persons.

And now we have but one thing more to add before we conclude this chapter, and it is for caution to those who shall make these Collections for curiosity and ornament only; that where we have said all that we can of THIS or any other particular ART, which may recommend it to the favour and endearment of great persons; our intention is not, that it should so far engage them in its pursuit, as to take from the nobler parts of life, for which there are more sublime and worthy objects; but, that with this (as with the rest which are commendable, innocent, and excellent company) they would fill up all such spaces and opportunities, as too often lie open, expose and betray them to mean compliances, and less significant diversions. For these, was ARATUS a great collector, nor less knowing in the judgment of pictures; so was VINDEK and many others:

—*Namque hæc quoties Chelym exuit ille  
Desidia est, hic Aoniis amor avocat antris*†.

\* Luitprand. Hist.

† STATIUS Vind. Herc. Epitrapez.



“ He allows himself these relaxations only when he  
“ is tired with the more weighty affairs and con-  
“ cernments.” Finally, that they would univer-  
sally contend to do some great thing, as who  
should most merit of the *sciences*, by setting their  
hands to the promotion of experimental and use-  
ful knowledge, for the universal benefit and good of  
mankind.

This, this alone, would render them deservedly  
honourable indeed; and add a lustre to their  
memories, beyond that of their painted titles,  
which (without some solid virtue) render but their  
defects the more conspicuous to those, who know  
how to make a right estimate of things, and, by  
whose *tongues* and *pens* only, their *trophies* and  
*elogies* can ever hope to surmount and out-last the  
vicissitudes of fortune.

## C H A P. VI.

*Of the new way of engraving, or MEZZOTINTO, invented and communicated by his HIGHNESS Prince RUPERT, COUNT PALATINE OF RHINE, &c.*

WE have already advertised the reader in one of our preliminaries, why we did omit what had been by us prepared for the accomplishment of the more *mechanical* part of the CHALCOGRAPHICAL art: but it was not out of the least design to abuse him in the title at the frontispeice of this history; since we believed he would most readily commute for the defect of a mystery so vulgar, to be gratified with another altogether “rare, extraordinary, universally approved of, admired by all who have considered the effects of it, and, which (as yet) has by none been ever published.”

Nor may I, without extraordinary ingratitude, conceal that illustrious NAME which did communicate it to me; nor the obligation which the curious have to that heroic PERSON, who was pleased to impart it to the world, though by so incompetent and unworthy an instrument.

It would appear a paradox, to discourse to you of a *graving*, without a *graver*, *burin*, *point*, or *aqua fortis*; and yet is THIS performed without the assistance of either. That what gives our most perite and dextrous artists the greatest trouble, and is longest finishing, (for such are the hatches and

and deepest shadows in plates) should be here the least considerable, and the most expeditious; that, on the contrary, the lights should be in THIS the most laborious, and yet performed with the greatest facility; that what appears to be effected with so little curiosity, should yet so accurately resemble what is generally esteemed the very greatest, *viz.* that a PRINT should emulate even the best of DRAWINGS CHIARO OSCURO, or (as the ITALIANS term it) peices of the MEZZOTINTO, so as nothing either of UGO DA CARPI, or any of those other *masters* who pursued his attempt, and whose works we have already celebrated, have exceeded or indeed approached, especially for that of PORTRAITS, FIGURES, tender LANDSCHAPES, and HISTORY, &c. to which it seems most appropriate and applicable.

This obligation then we have to his HIGHNESS PRINCE RUPERT, COUNT PALATINE OF RHINE, &c. who has been pleased to cause the *instruments* to be expressly fitted, to shew me, with his own hands, how to manage and conduct them on the *plate*, that it might produce the effects I have so much magnified, and am here ready to shew the world, in a *peice* of his own illustrious *touching*\*, which he was pleased to honour this *work* withal, not as a venal addition to the price of the book (though for which alone it is most valuable) but a particular grace, as a specimen of what we have alleged, and to adorn this present chapter.

\* The MEZZOTINTO in this edition, is an EXACT COPY of Prince RUPERT's, done by Mr. HOUSTON.







It is likewise to be acknowledged, that his HIGHNESS did indulge me the liberty of publishing the whole manner and address of this NEW WAY OF ENGRAVING, with a freedom perfectly generous and obliging. But, when I had well considered it (so much having been already expressed; which may suffice to give the hint to all ingenious persons how it is to be performed,) I did not think it necessary, that an ART so curious, and (as yet) so little vulgar (and which indeed does not succeed where the workman is not an accomplished DESIGNER, and has a competent talent in PAINTING likewise) was to be prostituted at so cheap a rate, as the more naked describing of it here would too soon have exposed it to.

Upon these considerations then it is, that we leave it thus enigmatical : and yet that this may appear no disingenuous rodomontade in me, or invidious excuse, I profess myself to be always most ready (sub sigillo, and by his HIGHNESS's permission) to gratify any curious and worthy person, with as full and perfect a demonstration of the entire art, as my talent and address will reach to ; if what I am now preparing to be reserved in the archives of the ROYAL SOCIETY concerning it, be not sufficiently instructive.



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